

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

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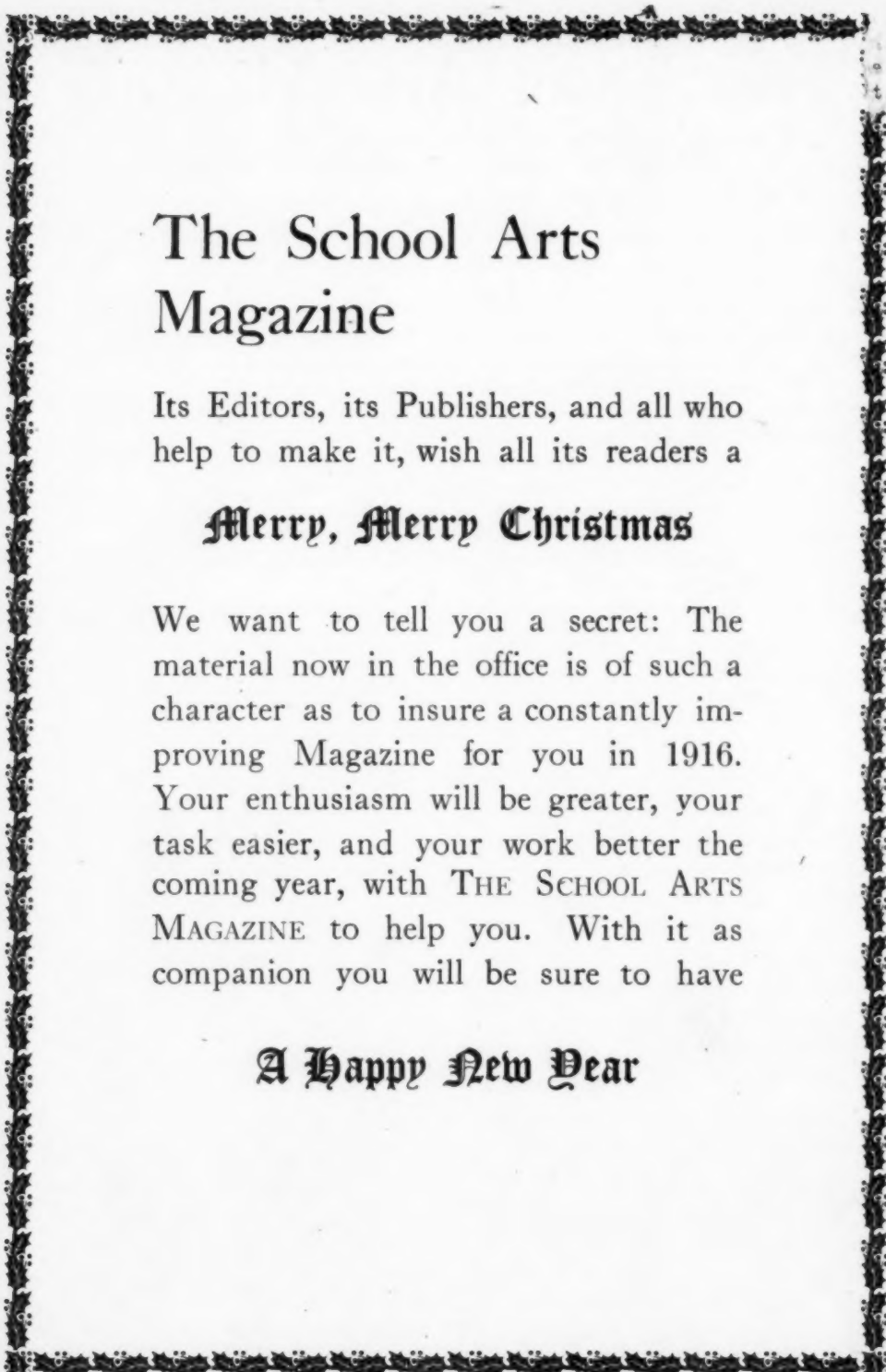
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The School Arts Magazine

Its Editors, its Publishers, and all who
help to make it, wish all its readers a

Merry, Merry Christmas

We want to tell you a secret: The material now in the office is of such a character as to insure a constantly improving Magazine for you in 1916. Your enthusiasm will be greater, your task easier, and your work better the coming year, with THE SCHOOL ARTS MAGAZINE to help you. With it as companion you will be sure to have

A Happy New Year



PRINTING

VITALIZES MORE SCHOOL TOPICS
AND PROMOTES REAL ART EDUCA-
TION MORE EFFECTIVELY THAN ANY
OTHER INDUSTRIAL HANDICRAFT.

A SCHOOL PRESS

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STRUMENTS OF INSTRUCTION. A
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TO ESTABLISH A SCHOOL PRINTING
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WE HAVE HAD LONG EXPERIENCE.

KEYSTONE TYPE FOUNDRY

PHILADELPHIA NEW YORK BOSTON CHICAGO
DETROIT KANSAS CITY ATLANTA SAN FRANCISCO

Set in Keystone's Poor Richard



1479-A \$1 40



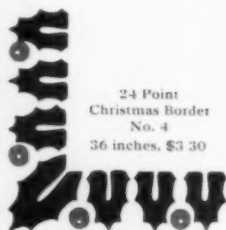
1477 60c



1452-A 90c



1466-A \$1 40



24 Point
Christmas Border
No. 4
36 inches, \$3 30



1469-A \$1 40



1464-A \$2 50

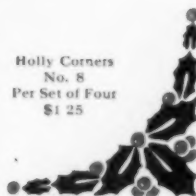


1459-A 70c



1471-A \$1 40

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No. 8
Per Set of Four
\$1 25



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Red Mortised



1470-A \$1 50



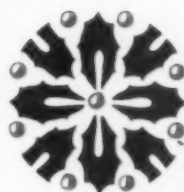
1487-A 80c



1483-A \$1 20



1446-A 60c



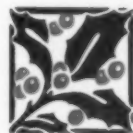
1454-A 60c



24 Point
Christmas Border
No. 3
36 inches, \$1 65



1472-A \$1 40



1455-A 50c
Christmas Border
No. 7
18 inches, \$3 00



1488-A \$1 15
Green Mortised



24 Point
Christmas Border
No. 5
36 ins. \$1 65



1453-A 60c

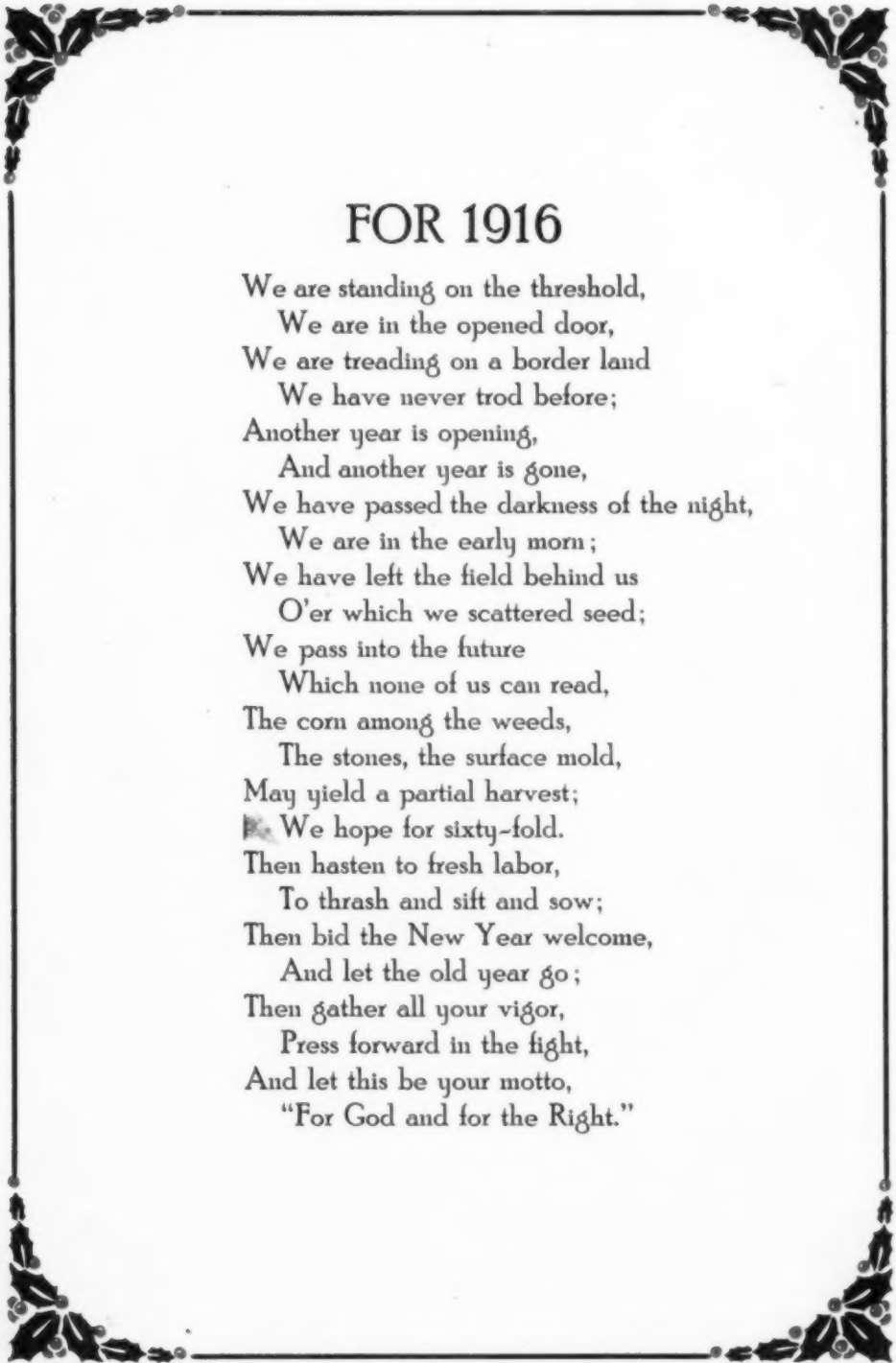


1449-A 90c



1468-A \$1 40

FOUNDRY TO THE READERS OF THE SCHOOL ARTS MAGAZINE



FOR 1916

We are standing on the threshold,
We are in the opened door,
We are treading on a border land
We have never trod before;
Another year is opening,
And another year is gone,
We have passed the darkness of the night,
We are in the early morn;
We have left the field behind us
O'er which we scattered seed;
We pass into the future
Which none of us can read,
The corn among the weeds,
The stones, the surface mold,
May yield a partial harvest;
We hope for sixty-fold.
Then hasten to fresh labor,
To thrash and sift and sow;
Then bid the New Year welcome,
And let the old year go;
Then gather all your vigor,
Press forward in the fight,
And let this be your motto,
"For God and for the Right."

THE SCHOOL ARTS MAGAZINE

VOL. XV, NO. 4

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DECEMBER, 1915

Some Points About Picture Study

WITH A TYPICAL LESSON ON MILLET'S CHURNER

By Estelle M. Hurl

Every member of the School Arts Magazine fraternity will rejoice with us over the acquisition of Mrs. Estelle M. Hurl as a Contributing Editor. Mrs. Hurl, widely known and loved as the author of the Madonna in Art, Child Life in Art, Life of our Lord in Art, The Bible Beautiful, Portraits and Portrait Painting, The Riverside Art Series, and How to Show Pictures to Children, will conduct our Department of Picture Study. The introductory word concerning it, by Mrs. Hurl herself, at the end of this initial article, every teacher will read with unusual pleasure.—THE EDITORS.



Estelle M. Hurl

MOST of us still look upon picture study as a new thing. The fact is we have hardly had time to adapt ourselves to our newly acquired wealth of picture material. We are in the position of *nouveaux riches* who are embarrassed by vast possessions. It usually takes an entire generation to master a new situation and it is barely twenty years since the present picture study movement began. We who had no pictures explained to us in our own childhood have naturally been at a loss to know how to explain them to our children. We were taught in our youth to regard Shakespeare and Milton with respect

but we never even heard of Raphael and Michelangelo! Slowly we have been working out methods to meet this new need. Often we have made mistakes through ignorance or overzeal. But we are beginning to win out with real success. The new picture era is in full swing and the children are coming into their own.

One thing we must never forget—that the ultimate object of all picture study is the enjoyment of beauty. Let us save the child from any future distaste for art because it is connected with memories of tedious "lessons." Do we not all know middle-aged people who fairly hate certain great English poems—Gray's "Elegy" for instance—because they had to "parse" them in grammar classes? How terrible it would be for a child to learn to hate the Sistine Madonna because he had had to write a composition about it! The trouble is, I take it, in making our methods

too mechanical, substituting for the element of pleasure a zeal for dispensing information. There is also the ever present danger of overworking fixed "rules."

I think it is a mistake to have a cut and dried formula to apply indiscriminately to the study of any and every picture. As there is infinite variety in the pictures themselves so there should be infinite variety in the method of approach. A Madonna picture, for instance, would be interpreted in quite another way than a landscape and either one in quite a different way from an interior. And still again as there is infinite variety in the pupils' minds, different methods must be invented to suit the various individualities. The heedless child, the prosaic child, the precocious, the sensitive, the imaginative, each has to be considered from a different point of view.

In assigning a given number of pictures for a certain period of time great pains should be taken to make up a list with as much diversity as possible, not only in the subjects but in the historical periods represented and the artistic methods employed. Next, these should be carefully arranged in a logical order, beginning with those most obviously attractive and easily understood, and gradually working towards the more difficult material. Once in a while we find a picture which is adapted to almost all grades, and can be studied equally well by all ages. Some of Millet's works are of this class, and the *Woman Churning* is an excellent example. Considered merely for its story interest, it is a charming thing. Without any attempt to study it as a work of art we

may take it as a basis for the story of dairy life in far away Normandy. In the distant shed the cow is being milked, and here in the foreground is the process which converts that milk into butter—while the cat leaves nothing to be desired in emphasizing the joy of the consumer! For children of kindergarten age here is material for much pleasant chatter. They are not concerned with the artistic excellence of the picture but they learn to love it for the simple, familiar stories it tells.

With older children we try to cultivate the taste by systematic questions. And here we meet many problems. There is no part of the teacher's business so difficult as that of asking questions. It requires peculiar cleverness to frame an inquiry properly, making it so definite that its meaning cannot be mistaken. The perfect question admits of but one interpretation; but few of us attain such perfection. And answers, alas, are so often wide of the mark that we have to repeat the question in many forms to suit the vagaries of the pupil's mind. This is true enough in any study but particularly noticeable in the study of pictures.

Now it is important in showing a picture to a child to make sure that he seizes at once the proper subject as the starting point of the study. One way of putting the question is: What is the first thing—or the principal thing—you notice in the picture? Another is: What is the picture about? Or still another way is to give half the answer in the question. In Millet's *Woman Churning*, it is the woman's figure, not the cat, which is of prime importance, and to forestall the child who is likely

to point first to the pet, we may ask: What is this woman doing, and what is the big object in front of her? Then must follow, of course, some elucidation of the process of butter making, but let this be as brief and simple as possible. Then ask:

Does the work require much strength?

Is the woman strong enough for her task?

How can you tell?

Observe the strong grip of the hands on the rod, the firm flesh of her large arms, her solid, well poised figure.

In noting her fitness for the labor we touch a secret of Millet's art theory: "The beautiful is the fitting."

Then follow questions on the setting:

What country do you suppose this woman lives in?

Is the room like one in your home? What sort of flooring? What sort of ceiling?

Look at the various objects and compare them with things familiar to us at home: the queer broom, the odd jug, the tall cap, the clumsy wooden shoes (sabots).

Thus we lead up to the information that this scene is in Normandy where old fashioned farming methods have been slow to yield to modern machinery.

Next we want to work out what we call the feeling of the picture.

What sort of a woman is this? Young or old? pretty or plain? patient or cross? cheerful or discontented?

How can you tell that the woman is contented?

By the expression (smile) on her face.

By the cat rubbing against her.

The fact that the cat's attitude and expression so wonderfully duplicate and interpret the woman's cheerful mood is a point worth dwelling upon a bit.

Are there any other animals in the picture?

The hen in the doorway.

A woman and cow across the yard.

What is the hen doing?

Walking about.

What is the woman doing?

Milking the cow.

Sum this up that every figure is in motion, and that the two women are doing something useful, and everybody is happy. Health and work make for contentment.

Finally as to the structure of the picture:

Hold the print upright—a little way off—and tell us how far you can see.

Can you see beyond the room?

Across the yard and into another building (cow-shed) and through the cow-shed window into space beyond.

Does the roof of the shed completely close up the kitchen door?

No; there is a narrow strip of sky seen above the roof.

Do you like a picture better with the background all closed in or one with opening in the back? Why?

To make the comparison more definite, place beside the Churner some closed in interior picture, Rembrandt's Syndics for instance, or some example from one of the Little Dutch Masters, and looking from one to another note the difference in effect.

Compare the experience of being shut up in a dark closet with living in a room with windows.

Light, air, freedom, space, we all love, and any feature of a picture which produces this effect enhances its charm.

What shape is made by the central group of the picture?

To answer this question, direct the pupil's pencil to the top of the woman's cap, draw the pencil down the right side of churn to the base. Then indicate the line on the left side, from the top of the cap to the cat's extended paw.¹

¹Of course the pencil should not be allowed to mark the print but should be held just above the surface.



A WOMAN CHURNING. *Millet.*

Repeating this shape on the blackboard we see a tall isosceles triangle or pyramidal form. Now trace the converging lines of the floor tiling and show that they are parallel with the inclosing lines of your diagram.

Note that the broom handle is a continuation of one of the oblique tile lines.

This study gives a simple illustration of the laws of principality and repetition enumerated in Ruskin's "Elements of Drawing."² When a pupil has had a little instruction in these matters, he will be able to find examples very readily when asked: Does the drawing show any lines that are repeated? Any lines which focus upon some object of attention?

This part of the work may be developed in a very interesting way with pupils who have an aptitude for drawing.

OUR DEPARTMENT OF PICTURE STUDY

The Editors of *The School Arts Magazine* have asked me to conduct a department of Picture Study to be inaugurated in the January number. It seems to be the opportunity I have been working for, unconsciously, through the past twenty years' study of this subject—an opportunity to come into close and vital connection with teachers.

I have already made many friends among you through my books and now I want to know what practical aid I can give you in your daily problems of picture study.

My article in the present number suggests some of the theories and methods I shall try to work out. Every month there will be some example, or examples, of picture study, and I shall select the illustrations with great care. Many will be familiar as pictures often assigned for school work, but I hope also to introduce some new subjects which will be heartily welcomed, and although I cannot promise to grant every request, any picture for which there is a considerable demand will probably be used.

The department should also be an exchange of ideas on different subjects connected with picture study. We can surely learn much by comparing experiences. Suppose we take the question of different tastes of boys and girls in picture matters. Do the boys and girls of your classes like the same pictures? or do they show characteristic preferences? If some of you will write to me of your experiences in this line I will report the results in a future number for the benefit of all.

*Again, if you have any questions to ask, any criticism to make, or any amendment to propose on the study of Millet's *Woman Churning*, as I have outlined it, I wish you would write to me about it, that I may profit by your help in future work.*

Reference books will receive due attention in the department. I intend to mention the authorities on the different pictures presented and shall also report on new books which will be of interest to teachers in studying pictures.

Whatever else the department will offer depends upon the demands of the coming months. I look to you for hearty support and co-operation in shaping it to meet your need.

Address all correspondence to the Department of Picture Study, School Arts Magazine, 120 Boylston Street, Boston, Mass.

—ESTELLE M. HURLL.

IF I COULD ONLY DO WHAT I LIKE, I WOULD PAINT NOTHING THAT WAS NOT THE RESULT OF AN IMPRESSION DIRECTLY RECEIVED FROM NATURE, WHETHER IN LANDSCAPE OR IN FIGURE.

Jean Francois Millet.

²See chapter on How the Picture is Made in *How to Show Pictures to Children*.

The Munsell Color System

III. IN A GRADED SCHOOL

By Mary L. Patrick¹

Supervisor of Drawing, Wellesley, Mass.

THEY say New York is a village with a strong pace of its own, and in its secondary schools classroom studies must of necessity be brief and to the point.

By no means does New York have the monopoly of this feeling. In Massachusetts as well, anything which helps to make teaching "brief and to the point" is welcomed by instructors.

After wading through years of vague, everchanging color theories, the Munsell color system was suggested to us for practical experiment in a nine-grade school, whose teachers were exceptionally keen thinkers and level-headed workers. Its common-sense character appealed to them from the start. It was brief, it was tangible, it was to the point. The results of the first year indicated that never before had anything so sensible been given us as a basis for color teaching. We felt like quoting William James,—“Bless my soul, what a difference between me as I am now and as I was last spring at this time. * * * Now with my mind so cleaned up and restored to sanity.”

In teaching the Munsell system our first aim is *perception of color*. The five middle hues are memorized; Fig. 6, Plate I, and then to these five principal

hues are added the five intermediates, giving a circle of ten colors, with a true balance of complementary pairs (See Fig. 1, Plate I) as basic color knowledge to be used throughout the whole course. This first knowledge is applied in simple exercises:

1st. One hue with accent of white or black.

Illustration 1, (Plate II), Soldier's cap—red border on white ground.

2d. One hue with its neighbor.

Illustration 2, (Plate II), Rug—Middle red and yellow on white ground.

3d. One hue with its opposite.

Illustration 3, (Plate II), Butterfly. Blue-green on middle red ground. Antennae black.²

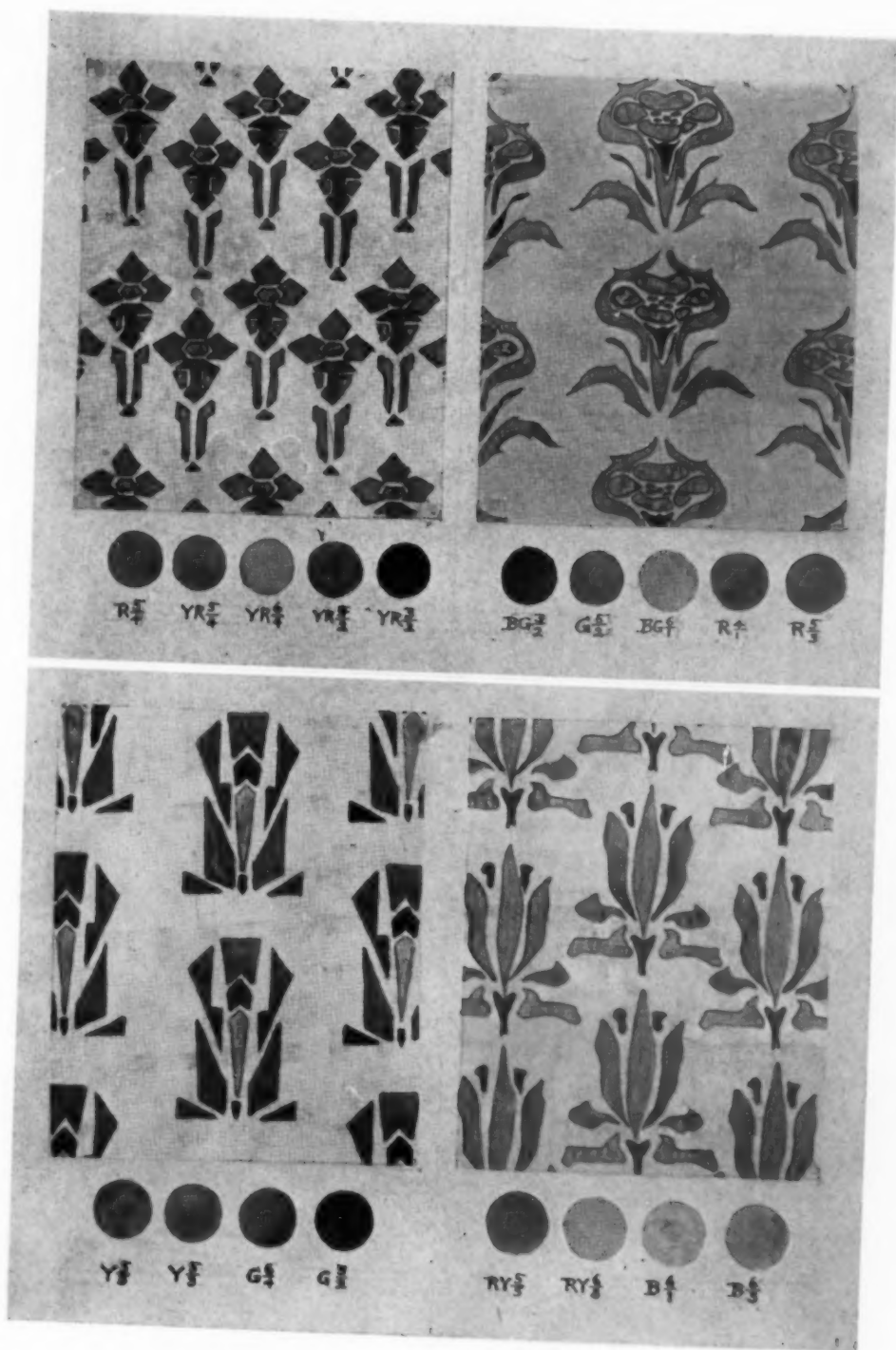
The next step is *value difference*,—gradation of each hue from black to white with middle hue in the center. (See Fig. 2, Plate I.) Advancing from primary to intermediate grades, pupils review the ten middle hues with their light and dark values and then begin the study of chroma.³ A final sheet of scales in the grammar school shows the surface of the sphere laid out with its field of ten hues, each in five values including white and black. (See Fig. 3, Plate I.)

In all grades, practice in scales precedes problems of application, for, from the chart, each pupil studies out his own combination.

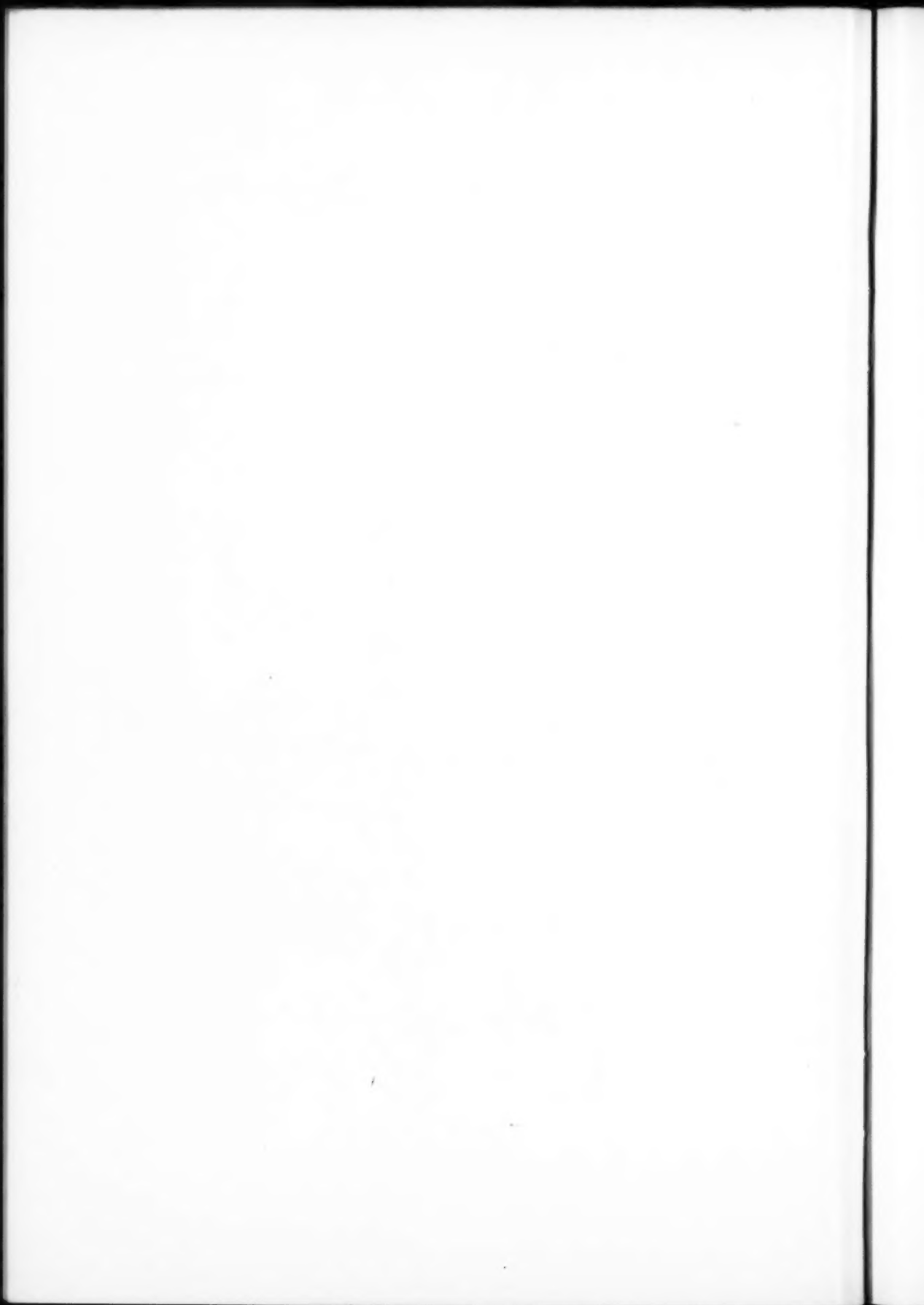
¹“The writer of this article,” we are informed by Mr. Albert H. Munsell, “was the first supervisor to replace guess-work by this definite method of color measures.”

²The circular design, Illustration 4, shows how one pupil worked out his color in the three combinations. First, Self hue; Second, Neighboring hues; Third, Complementary hues.

³A *Color Notation*; 3d edition. 1913. A. H. Munsell. Boston. George H. Ellis Co.



Coloring according to the Munsell System by Wellesley school children, under the direction of Mary L. Patrick. Reproduced with the co-operation of Wadsworth Howland & Co.



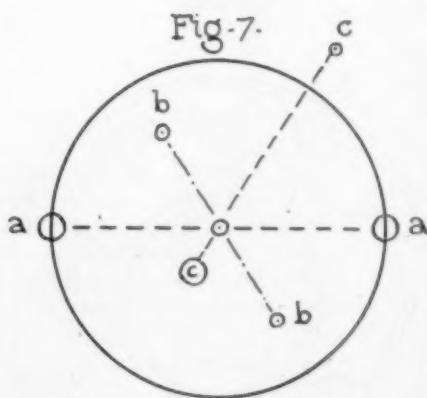
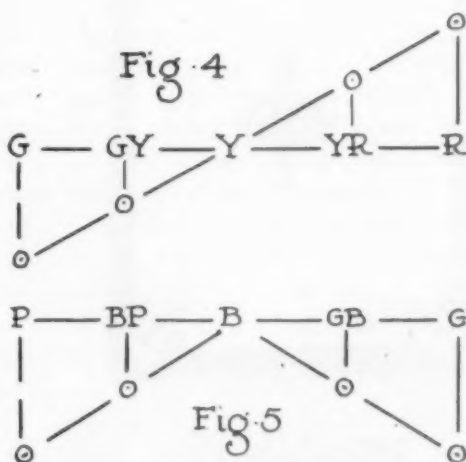
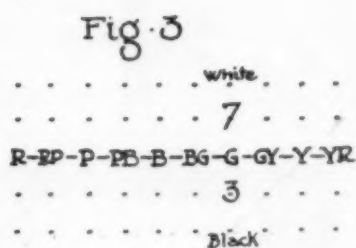
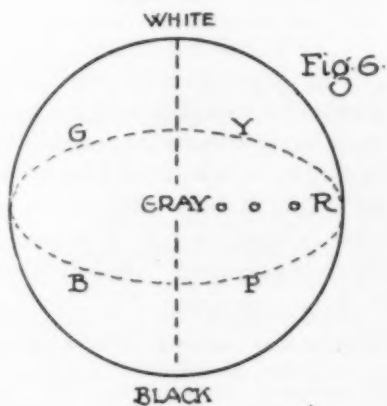
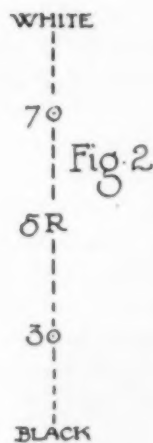
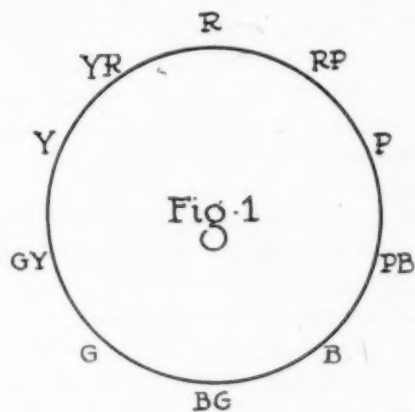
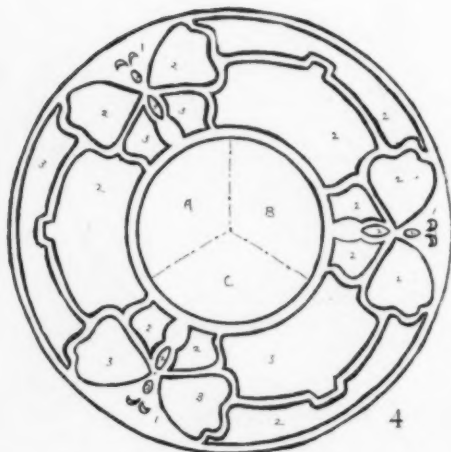
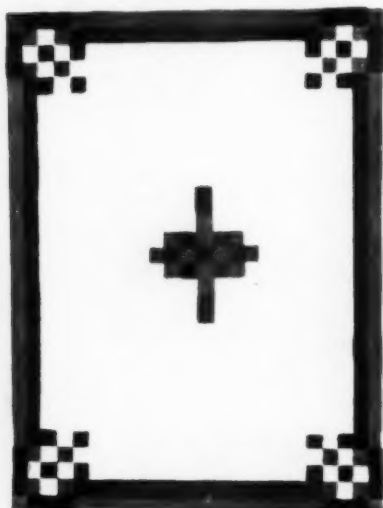
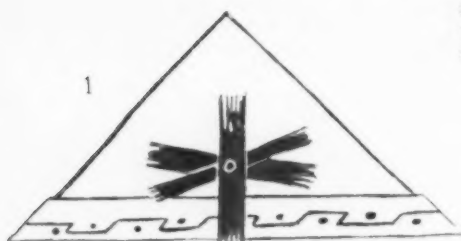


PLATE I. COLOR DIAGRAMS HELPFUL TO DEFINITE THINKING.



The grammar grades limit their harmonies to steps balanced upon the dominant color.

Vertical—Fig. 2, Plate I.

Diagonal—Fig. 4.

Triangular—Fig. 5.

In the high school is introduced the study of Balance by unequal areas and chromas. Students make two sheets of diagrams—one showing the field of color, (Fig. 3, Plate I), the other giving the vertical axis of the sphere in nine steps of gray (Fig. 2) with a chroma scale carried outward at the fifth step. (Fig. 6). From these two charts, by using the formula $H\frac{V}{C}$ they definitely plan a color scheme.

First-year pupils limit themselves to neighboring colors. Two of the designs reproduced in color show this.

Second-year classes use complementary colors—shown in the other two reproductions in color.

Advanced students take up problems in approximate balance (see Fig. 7, Plate I).

aa. Equality of $\left\{ \begin{array}{l} \text{Mass} \\ \text{Value} \\ \text{Chroma} \end{array} \right.$

bb. Balance on middle gray.

cc. Compensation by mass for inequalities of value and chroma.

The interest awakened as pupils realize the mathematical accuracy of such study has been especially marked among the boys, one of whom exclaimed as insight dawned upon him that this was a rational mode of planning color: "Gee that's great? Now I shall know

PLATE II. (at the left) Simple applications of elementary coloring. The colors in Fig. 4 are indicated as follows:

A. One hue	B. Hue and its neighbor	C. Hue and its opposite
1. Red 7/5	1. P 3/4	1. Red 6/5
2. Red 5/5	2. PR 6/4	2. Green 5/5
3. Red 3/5	Outline black	3. Blue 7/5
		Outline Black

what to ask for when mother sends me to the store to match things."

Another boy's remark—"There's something to this, isn't there?" shows that it means more than a hit or miss combination of colors to him.

Another phase of the work interested them. One morning two posters by F. G. Cooper were hung on the bulletin, one, a poster in red, yellow, and green with accent of black and white, for the Prince George Hotel; the other, a magazine cover in yellow-red and blue accented with white, both of which had been worked out from the measured scales of the Color Atlas. Clever drawing combined with good color showed that this system had commercial as well as aesthetic value. They were soon studying their charts to find the colors he had used.

Once understood, this method is not forgotten by the boys and girls for, independently, they work out their own combinations.

In painting from nature, no limitation in color is given; but children find *by experience* that the balanced colors more

truly interpret beautiful relations, and that chromatic accents are more telling when surrounded by atmospheric color. If a "pumpkin-eater," as one small girl named the Jack-o-lantern, is to be drawn, yellow-red, or orange, the color most correctly telling the story is used. But as pumpkins appear on the school horizon only one-tenth of the year, so we find that strong colors occupy about that proportion of the area in our lives.

In my many readings of "Color Notation" any suggestion that "bright" color must be eliminated is yet to be found. On the other hand, the correct use of strong chroma in its right proportion is so clearly stated that it becomes possible to teach it to children.

We feel that we have but started on a road which opens before us unlimited possibilities in the use and appreciation of color. To have joy, in a finer sense, in decorative masterpieces, and above all in the work of that Great Master, whose color creations excite our wonder from day to day and from season to season, this is an aim worthy of attainment.

When the plotting of color groups has become instinctive from long practice, it opens a wide field of color study. Take as illustration the wings of butterflies or the many varieties of pansies. These fascinating color schemes can be written with indications of area that record their differences by a simple diagram. In the same way, rugs, tapestries, mosaics,—whatever attracts by its beauty and harmony of color,—can be recorded and studied in measured terms; and the mental process of estimating hues, values, chromas, and areas by established scales must lead the color sense to finer and finer perceptions.

ALBERT H. MUNSELL, in *A Color Notation*, p. 92.

Christmas in a Country School

By Marion Lawson Harvey

Grant, New York

WHAT shall I do for the children at Christmas?

I was teaching in a district where somehow, the old fashioned, school Christmas tree had been superseded. One clear, cold afternoon, when interest in school work seemed to lag, I aroused the children's curiosity, by remarking, "You may all put away your books, and put on your wraps." When each little one was ready, I told them to get their sleds, and asked one of the older boys to get an axe and some rope. I then announced that we were going to get a Christmas tree.

We were soon at the swamp, and all joined in the search for a straight, well balanced tree which we could easily handle. When such a one had been selected, each sturdy little pair of arms must take a hack at it with the axe. It was down at last, admired by fourteen pairs of sparkling eyes, and proudly caressed by as many hands. We fastened the sleds together, one behind the other, and bound our tree, lengthwise, upon them. Several of the smaller tots, we lifted up among the boughs, where they sat proudly perched, driving horse, while the rest of us drew them in triumph to the schoolhouse.

Although it was now long past closing time, they eagerly insisted upon putting up the tree that night. This I would

not listen to. At last they marched home, eyes shining with anticipation, and chests swelling with importance.

They were all on hand the next morning. During the two recess periods, we managed to get the tree up, secured by means of bailing wire, fastened to nails driven into the floor.

Now, began the busy work of trimming the tree, and getting gifts ready. For it had been agreed that each must do something toward trimming the tree, and each must choose one pupil for whom he should make a gift.

To the tiny tots, I gave popcorn to string. When enough of this was ready, I set them to making paper chains of plain red and plain green paper.¹ Each older child made some simple ornament, and covered it with silver and gold paper. We thus secured trimmings for our tree.

Each pupil was asked to make a candy box of heavy white pasteboard, to be filled for some other pupil. These boxes were of various forms,—hearts, squares, triangles, and circles. Each must have a cover, and have holly ribbons run through the sides by which to hang them upon the tree.²

Each of the gifts had to be handmade. The older girls were told to buy a plain linen handkerchief, a guest towel, or some such trifle. These I stamped for

¹They cut strips 4" long and 1" wide, then pasted two ends of a red one to form a link, slipping a green one through and pasting to form another link, and so on, alternating colors. They liked this work, which served as "busy work" and the result was pleasing.

them, with some simple little design, and an initial, and gave directions for embroidering. To the small boys and girls, I assigned folders for handkerchiefs, Christmas blotters, Christmas calendars, and so on, with directions for making. The older boys made whisk-broom holders, and necktie racks. When each gift was completed, it was given to me to keep.

I bought an appropriate book for each child, and a few red apples, nuts and oranges, a supply of white tissue paper, and some holly ribbon and paper, in which to do up the gifts. I next made a good supply of homemade candies, and popped some corn. It was now two days before Christmas, and we gave a little time to decorating the schoolhouse with green boughs, ground pine, and red berries.

The forenoon recess of the day before Christmas was taken for tying up packages. Each child was given paper and ribbon, and allowed to do his gift up in his own way. These were tied with holly ribbon with a little white card attached, having the name of the sender and that of the receiver and an appropriate Christmas Greeting. These cards were made by the children. In the corner of each was a wreath, or spray of holly, painted in water colors.

When I dismissed the children for dinner, I told them that they must not come in that afternoon until the bell had rung; for then we were to have our tree and I had much to get ready.

As soon as the room was cleared, I drew the dark green window shades, and put candles upon the tree. This was another surprise for the children. I fastened apples and oranges among the green branches, by means of twine run through them. I filled the candy and popcorn boxes. After arranging all the things carefully the result was really wonderful considering the little time and expense. Long before my task was completed, I could hear excited little whispers and giggles out in the hall. I tapped the bell and the children filed in, eyes big with wonder.

They were told to march up to the tree and see everything. When they had seen all, we had some Christmas songs, and each child recited a Christmas selection, which he had learned by himself. That was the surprise they were to give to me. Then what an afternoon we had! Two older children took the gifts from the tree, while some younger ones distributed them. Such happy little faces as they examined their presents!

The shades were left drawn, and by the dim light of the candles we told stories, ate candy, apples, oranges, and nuts, concluding the afternoon by playing some real old Christmas games.

The children were loath to leave and declared it to be the best tree ever. When they finally started homeward, their precious gifts held close, I decided that their happy faces more than repaid me for the trouble which after all had really been a pleasure.

*The boxes were covered with holly paper pasted neatly over them, or, by some paper designed by the children from the holly motif. I had them draw patterns of the boxes before making them, and do all work carefully and neatly. The result was surprising, and, as this work was done during drawing periods, it did not take extra time.

For popcorn boxes, each child was told to cut strips of stiff drawing paper, 24" long and 4" wide. These were ruled off, diagonally, lines 1" apart, and the spaces colored alternately red and white. The sides were then pasted together, and when a small round pasteboard had been inserted in the bottom, and holly ribbons fastened at the top, we had some fairly good imitations of candy canes, which, with the candy boxes, were hung upon the tree when finished.



THE BACK-YARD WALL OF MRS. COONLEY-WARD'S HOUSE, CHICAGO. A PHOTOGRAPH WHICH, FROM THE SCIENTIFIC POINT OF VIEW, LEAVES NOTHING TO BE DESIRED.

Photography and Fine Art

Henry Turner Bailey

II. OUR COMMON SECOND STEP



Henry T. Bailey

THE growing photographic artist next falls in love with technique. He begins to talk learnedly about negatives and papers, ray filters, and iris diaphragms, eichonogen and tank developers. His admiration for a print like that reproduced in Plate V is boundless. "What definition!" he exclaims; "Look at the detail! From the grass blades in the foreground to the mortar lines of the brickwork, from the ivy leaves to their shadows, even to the reflections in the windows, everything is perfect. Look at the wrought iron railings! Notice the light and shade even upon the smallest detail. How well timed was the exposure, and the developing, and the printing! See the detail in the shadows! That is what I call an ideal photograph."

It is indeed. It leaves nothing to be desired—from the point of view of the man who made it, and from the point of view of the chemist. It is ideal also from another point of view, that of the statistician. As a record of facts it is beyond criticism. When Mrs. Coonley-Ward, in her country estate in New York, wishes to prove to her guests how beautiful a back yard in a city can be,

this photograph, from her Chicago home, is absolutely convincing.

A photographer must remain forever a bungler unless he passes through this experience with technical detail. It is a veritable developing bath for his brain. He comes to know his tools, and to be master of them,—if he was born to be a photographer. Without such knowledge and such skill, nothing fine can ever be produced except by occasional accident—and then the amateur, usually, doesn't know enough to recognize it!

During this period, that may for convenience be called the *scientific* stage of appreciation—a stage from which some people never emerge,—certain types of subjects in every locality not only offer themselves but actually cry out for recognition.

(1) Of these the most obvious are the old landmarks. In every settlement, village, town, and city are things that the present generation will want to know about. That Lone Pine which located the first store, for example; that butte, visible for miles across the prairie, that placed the town; those first miners' cabins; the oldest frame house in the city; the first meetinghouse; the natural feature that suggested the city's name,—reliable pictures of such things become of increasing value every year. What wouldn't the world give for a photograph of the Palace of Charle-



PLATE VI. A HISTORIC MILL SITE.



PLATE VIII. SOME HISTORIC FURNITURE.



PLATE VII. THE MILES WARD HOUSE, SALEM, MADE FAMOUS
THROUGH ASSOCIATION WITH NATHANIEL HAWTHORNE.

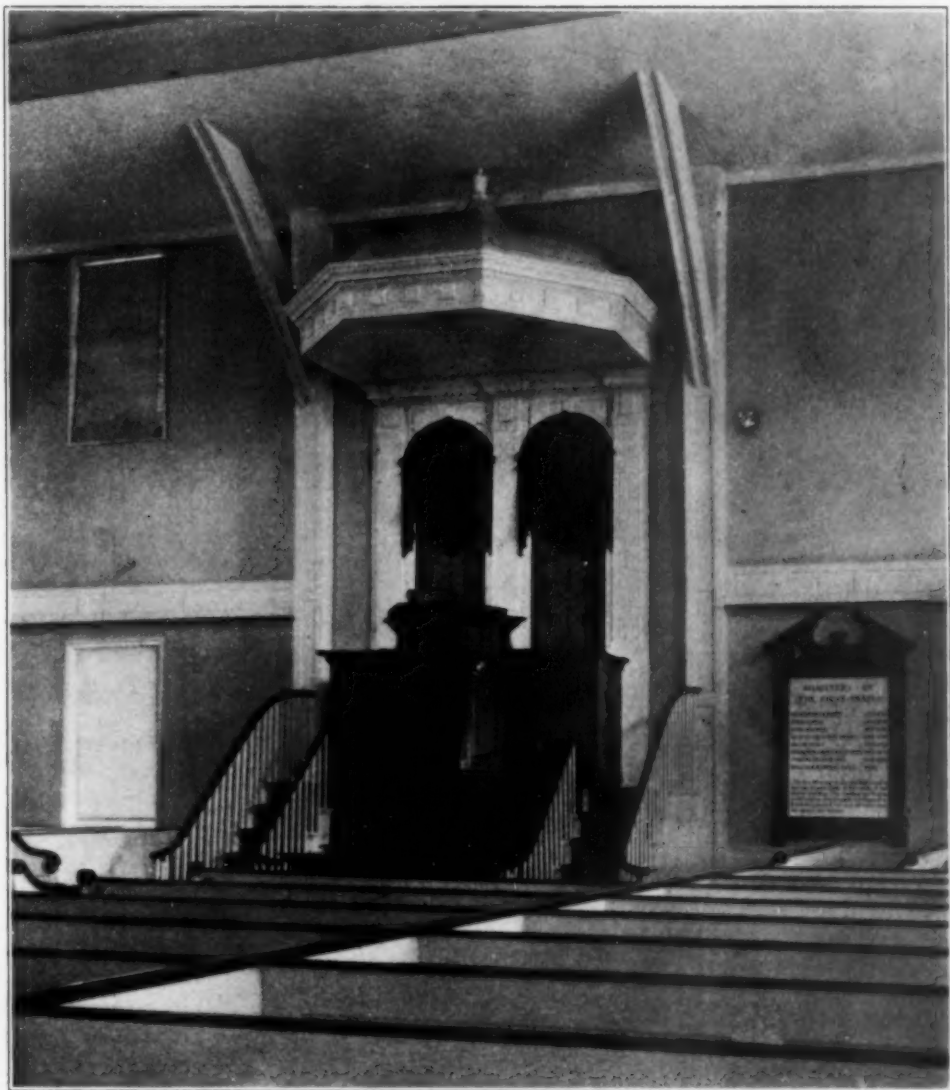


PLATE IX. PULPIT, UNITARIAN CHURCH, COHASSET, MASS. BUILT 1747.

magne, the Judgment Hall of Pilate, or the Home of Ulysses! There are some it may be who would give more for a photograph of the main street of the town where they were born! But all normal human beings have some measure of interest in history. A strong

local interest is always responsive to photographs like that reproduced as Plate VI, the remains of the Lone Star Mill, Franklin, Mass., taken by Mr. O. T. Mason, Medway, Massachusetts.

The Miles Ward house, (Plate VII) Salem, Mass., where Hawthorne visited



PLATE X. A MODERN INTERIOR BY A GERMAN ARCHITECT.

and in the garden of which, behind the board fence at the left, he did some of his writing, is another illustration of pictures of this kind.

Everywhere in our rapidly growing country the old landmarks are fast disappearing. The photographic record-

ing of them is everywhere a duty. Such records should be as perfect as possible, in the scientific sense; as literal as sun, plate, pan, paper, and patience can make them. The best obtainable prints of such subjects should be kept on file at the public library,



PLATE XI. A CLASSIC ENTRANCE IN INDIANAPOLIS IND.



PLATE XII. A COLONIAL ENTRANCE, BALTIMORE.

or local museum, for ready reference.

(2) Very old—or notably successful new—household furnishing constitutes another important field. Plate VIII, for example, shows a canopy bedstead or “four poster,” that stood in the south chamber of the old Page House, Danvers, Mass. For such subjects the sharper the definition the better, that none of the detail may be lost. Pictures of colonial furniture and implements; of fine woodwork, like that shown in Plate IX, the pulpit of the Unitarian Church, Cohasset, Mass., built in 1747; of old wrought iron; of woven spreads, and hand wrought dress goods, samplers, etc., will all be valuable to succeeding generations of craftsmen. So also will be photographs of such successful modern work as that shown in Plate X, by a German architect.

(3) In almost every town are notable examples of historic architectural detail.



PLATE XIII. JACK-IN-THE-PULPIT. BY J. HORACE MCFARLAND.



PLATE XIV. YOUNG HAWKS. NASH. PUEBLO, COLO.

School children who hear about Greek and Roman temples, members of Women's Clubs studying Gothic Art or the Renaissance, and people in general who wish to be reckoned as fairly intelligent, should be familiar with such illustrations of the history of architecture as their own town may afford. It would be difficult to find a town on the Atlantic seaboard, or a city anywhere in the United States, that could not show, if asked by a keen-eyed photographer to



PLATE XV. THE PETAL-LIKE APPENDAGES FROM THE HEADS OF BLOSSOMS DISPLAYED BY THE CORNUS FLORIDA OR FLOWERING DOGWOOD. BY J. HORACE MCFARLAND.



PLATE XVI. A CHARMING RECORD OF THE LOVING
WORK OF A SCHOOL JANITOR, BROOKLINE, MASS.

stand and deliver, a Doric, Ionic, Corinthian, Tuscan, and Gothic capital, a Greek fret, a Roman echinus molding, a Gothic finial, a Renaissance pediment, and a Colonial doorway. A collection of the clearest possible photographs of such things should be available for reference in every town. On page 247, for example, is a classic bit from Indianapolis, Indiana, the Tuscan entrance

to the Art School of the John Herron Art Institute, Plate XI. Plate XII shows another example of photographs of this class, the Colonial entrance to St. Paul's Rectory, Baltimore, Maryland, photographed by Frank Cousins of Salem, Mass.

(4) But perhaps the most urgently important work to be done by amateur photographers, especially in large towns

and cities, is the making of records from wildflowers, for use in schools. These are needed, not primarily for classes in botany but for classes in nature study, for freehand drawing, to furnish help in design, and for training the eye to perceive beauty. A glance at such examples of work in this field, as Plates XIII and XV exhibit, is enough to convince any teacher of the value of photographic material of this kind. The prints from which these plates were made came from the J. Horace McFarland Company of Harrisburg, Pa.

An additional incentive to work of this kind is furnished by the unfortunate fact that in many places the zeal for nature study is exterminating the rarer kinds of wild flowers. In their enthusiasm children are thoughtless. The plants are torn up by the roots. As the population in any district increases, the demand for specimens increases and the devastation proceeds with appalling speed. Hunting wild flowers with the camera is as fascinating as hunting wild animals that way, and quite as important from the point of view of conservation.

The schools need also for study good photographs of typical trees, that the children may come to know them, and use them intelligently in landscape and decorative design. Such photographs are better than the originals. It is often inconvenient to take the children to see such trees, and obviously impossible to bring the trees into the schoolroom. Moreover, trees are so large,

and so interesting in their growth and movement that it is often difficult for a child to focus his attention on the mass of it. The photograph enables him to do this easily. The comparison of the shapes of trees, so important a factor in sharpening the mental image and in memorizing it, can be made with prints more easily than by any other means.

(5) Photographic records of all sorts of things are valuable: from those illustrating the life history of insects, birds, and animals, of which Plate XIV will serve as an example, to those illustrating of events in local history, as exemplified in Plate XVI. The young rough-legged hawks were photographed by Herman W. Nash of Pueblo, Colorado. The last illustration shows the work of a school janitor who loves beauty, and can produce it. The fortunate beneficiary of his talents is the town of Brookline, Massachusetts. Records of fires, wash-outs, wrecks, and the results of accidents, are often as valuable.

An almost unlimited opportunity for service thus presents itself to the scientifically obsessed picture maker. Every local subject worthy of record on account of its historic associations, its beauty as a piece of handicraft, its relation to the history of art and craft, and its usefulness in teaching, whether in the realm of art or nature, is valuable and will acquire increasing values with the passing years, provided such records are permanent. To make *permanent* prints the photographer must know his business.

Simplified Color Printing

By Pedro J. Lemos

Instructor of Decorative Design, San Francisco Institute of Art



Pedro J. Lemos

THE use of leather for producing relief printing blocks serves the purpose admirably, for securing prints with flat tones for broad masses of color. It will be found that for securing small parts that it serves the purpose well also. But for lines and small details, the intaglio leather plate works best as has been demonstrated by its use in securing "etching" prints.

Therefore, if one method produces broad and flat tones, and the other method produces line and detail, it stands to reason that a combination of the two will secure all that is desired in making prints.

The study of Japanese prints, with their simple tones and good composition, affords much in the way of profitable study for the student of design. At first, to many students there appears to be "nothing to them" but it is this expressing of much with but little material that gives the Japanese prints much of their charm. Have the students design a print using the style of the Japanese artist, but depicting some local scene, some flower or subject around their own home. Then when they have composed it satisfactorily

have them make the blocks, and produce prints, using some good Japanese print for a color scheme.

Now, to cut the subject out of wood as the Japanese do, requires considerable skill; in fact it is a fine form of wood-carving, and while in the future it may be attempted if desired, at present use the tooling leather for producing the printing blocks. Thus the medium will not present any impossible or discouraging features, and the object of producing simple prints will be pleasingly attained.

The method of producing color prints from leather is as follows:—

Preparation of Leather. A piece of tooling leather is glued on cardboard. The subject having been drawn on paper, the paper is laid upon the dampened leather and the subject traced with a pencil upon this leather surface.

The paper being removed the image or outline on the leather is further deepened or incised with a leather tool, or other metal point. When this leather plate is inked by having the ink rubbed into the lines, and proofed through the wringer onto the paper it produces an "intaglio print."

Now take as many pieces of leather as you desire to have colors in the print, and laying the intaglio print face against one of the leather pieces run it again through the wringer. You will find that the image will be transferred or "offsetted," onto the leather. Repeat on another piece of leather, until the pieces of leather to be used have each their offsetted print. One print on paper often "offsets" several clear prints onto the leather.



These "guide prints" on the leather are used as guides when cutting out the tints or colors for the different parts of the print.

Smooth, heavy cardboard, strawboard or tarboard can be used in the place of leather for these flat tint blocks, as it will save the use of much leather. The leather can be retained for the intaglio or line part of the subject, or relief blocks that require tool modelling to secure details.

Again, thin Japanese wood veneer, the thickness of paper, can be purchased. If this is mounted on heavy cardboard and used for the flat tones, the grain or wood effect can be secured giving identical results as obtained in the Japanese prints.

It is not always necessary to cut as many blocks as there are colors. This would often make the problem complicated. One block may be used to give all the warm colors. A second block to give the cold colors, and a third block may be used for the intaglio block which will print the outline. When the colors are put on a brush may be used, and similar to the Japanese artist, the gradations or different colors can be quickly brushed in so as to be secured in the one printing.

Or one block that has the intaglio lines may be used for the entire printings as follows:

The incision or outline on the leather serving as a guide, certain colors are selected as the first to be placed, and these are put on the right places with a brush. The moistened paper is placed on the leather plate and both run through the wringer after which the colors will be found to have been transferred to the paper. Other colors are painted on and the same paper placed over the leather and another impression made. This is repeated until all the colors are obtained. If a background of equal tone is desired, the printer's ink roller is used for rolling on the tint. The last impression should be made with the intaglio leather plate which has been inked with the padder, and which will produce the outline to the subject.

The correct location or registering of each impression may be guided by the use of a form as previously described, or the indentation in the paper will serve as a guide, care being taken that all corners of the indentation are exactly over the corners of the plate.

Thus prints may be produced by very simple methods, either the single plate, the three plates, or the more complicated method of a plate for each color being used.

When making prints in the schoolroom, various groups of students might be selected for making the prints. James may be the master-printer because his subject sketch has been selected as the best to produce, or because his blocks have been most successfully cut out. Three helpers are selected by him, one for each plate. One mixes ink for his plate, inks it or brushes it on the right location and carries it to James who does the printing. Helper No. 2 inks his plate with the proper color and James prints this also. No. 3 does the same, and the printing progresses with but little confusion and in an orderly way. The subject title should be written on the lower left hand margin of the print, the designer's name on the lower right hand side, with the helper's names following. This can all be written very small, so as not to be conspicuous.

Incising. It will be found that a hard pencil used on the leather will produce a line which when inked and printed, will give every variation of the pencil pressure. A portrait or landscape can be selected on the leather surface, a certain degree of pressure always being retained. Lettering should always be drawn or traced on backwards, so that it will print right. Where a large portion is to be tint or solid surface, cardboard may be used. Any portion of this tint that requires detail may be of leather which is inserted into the cardboard, care being taken that both leather and cardboard are of equal thickness. The calendar and surrounding border shows where this was done.

Inking. Lakatine, the composition for reducing the colors, should be mixed with a little linseed oil when used for brushing on. Lakatine mixed with any of the printer's inks, produces tints, similar to water-color effects. A tint may be brushed on or rolled on a section of the block only, and the edges blended by patting with the finger-tip.

The block may be made in two or three sections, each section to be a different color. Border section may be one color, the lettering another and the picture proper another color.

RELIEF BLOCK

A Relief Block is cut out of mounted leather and small parts may be pressed down

Tooling calf or sheep is good leather for relief blocks



Smooth cardboard may be mounted on another piece and borders, backgrounds and panels, cut from it for printing

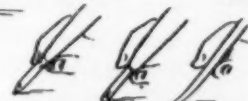


Keep your knife sharpened

An Intaglio Plate may be made by sketching

INTAGLIO PLATE

with a hard pencil upon a damp piece of tooling leather that has been mounted



Nails, needles or nut-picks may be used to incise the design onto the leather



A firm tracing over a careful drawing on thin paper is the best method of securing the outline on the paper

INKING



The Relief Block is inked with a printer's roller and printing ink

The Intaglio Plate is inked with a dabber and Copper plate or Photogravure ink

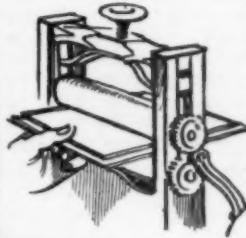


A brush may be used for inking portions of the Relief Plate

A Relief Block and Intaglio Plate can be combined after they have been inked



PROOFING



A damp paper is placed over the combined plates. This is covered with a piece of flannel and printed through a wringer

These sections are inked separately and having been cut so that they will fit within each other, they are then grouped together on a cardboard and all printed at the one impression.

Or, one block may be inked for relief printing with printer's ink, and another block inked for intaglio printing with copperplate ink; and the two blocks united and printed at the one operation. The Benjamin Franklin cover illustrates this result.

Often it will be found that a block that has been incised for intaglio printing, will, if inked with the roller as for relief printing, produce a pleasing result. Variations can be produced thus from the same blocks, and many opportunities presented for judging the best effects. The panel of lettering in the Shepherd Text was originally planned for intaglio, but finally used as a relief block, which left the lettering in white.

Paper. The paper should be of a soft quality as previously described, and moistened until in a limp condition. When placed over the inked block it should be covered with more paper or flannel and the entire layer put through the wringer. Wrinkles, creases, etc., are taken out of the completed prints, by dampening them, and placing between blotters under pressure for a short time.

School calendars, school mottoes, school booklets may be designed, engraved, and printed by the students in the schoolroom.

Compositions on some subject may be written, a competition for a cover design held, the best of which will be selected and blocks cut for it. The master printer will, with his helpers, print one for each student in the class. Within this cover, which has been printed on paper large enough to leave a back, the students will place their compositions, written on paper to match, due attention being given to margins, headings, etc. The reading matter may be carefully written, or hand-lettered. A prominent initial may be designed and printed by each student, which may be tipped on at the beginning of the composition. This initial may be illuminated in colors by hand. A frontispiece for the booklet may be planned. If the composition be on Lincoln, it may be a simple picture of his birthplace. If the subject be on printing, a sketch of Gutenberg or the first press may be used.

There is no end to the practical possibilities of prints in the schoolroom, which will all unfold themselves to the teacher who goes into this application with careful planning.

TO ART TEACHERS

YOU NEED ONLY TO EXTEND YOUR VISION A LITTLE BY TALKING MORE ABOUT MUSEUMS, EXHIBITIONS, LIVING PAINTERS AND SCULPTORS, AND THE LIKE. AND ALSO YOU OUGHT TO COME A LITTLE MORE INTO TOUCH WITH ARTS AND CRAFTS PEOPLE AND, PARTICULARLY, EXPRESSLY, AND ABOVE ALL, TO COME INTO TOUCH WITH THOSE INTERESTS IN THE COUNTRY, AND THEY ARE MANY, IN WHICH ART AND DESIGN ARE PRACTISED FOR THE MAKING BY MACHINERY OF SALEABLE ARTICLES. OLD LADY ART MUST GET OFF HER HIGH HORSE AND RUN WITH THE MACHINE, BEFORE SHE WILL GET IN TOUCH WITH THE WORLD AGAIN.

John Cotton Dana.

The Camera in Teaching

E. L. Getchell

George Putnam School, Roxbury, Mass.



E. L. Getchell

DID you stop off at Los Angeles this summer and see that remarkable "movie" in the auditorium of the Chamber of Commerce? If you did you must have been impressed with the great value of the free picture show; for as you sat there you saw, to the last detail, the whole educational plant of Los Angeles in actual operation. It was a most striking illustration of the practical use of the motion picture in education.

Long ago the schools ought to have adopted this most vivid and economical method of teaching many subjects. Some day the motion picture camera and projection lantern will be a part of every up-to-date school plant. Meanwhile the humble Brownie and the kodak may serve the teacher in many ways.

Suppose you are to take a group of pupils to visit an ocean liner. They will need some preparation in order to know what things they are to look for. You can tell them what they will be expected to see; but how much more vivid the instruction will be, and how much more eagerly the boys and girls will look forward to the trip, if they are shown a picture of a previous year's class on the deck of a liner (Plate I). Questions about such a picture will bring out the

meaning of many terms like winch, drum, hatches, porthole, ventilator, promenade deck, saloon deck, bridge, stanchion, scuppers, and a score of other nautical terms. The picture will perhaps show some things the names of which neither you nor the pupils will know. These may be learned on board from the stewards or petty officers and recorded in the small notebook which each child carries.

The picture or the slide will thus help in preparing for the trip. Then when you go take your own camera along, and ask your pupils who have cameras to bring them. In this way you will be able to secure as many pictures as you want for future use. Have prints, and, if possible, slides made from the best of the negatives. Review the trip within the next few days, basing the recitation on these pictures. They will furnish splendid material for oral composition, for pupils love to talk about such a trip, and their language is spontaneous and unaffected.

Some written work may be called for, and each child may write a letter to a friend telling about the excursion and enclosing a picture. Such letters form a very valuable basis for correspondence with pupils in other parts of the country.

If you are studying the period covering the war of 1812, and can take your class on a trip to the Navy Yard in Boston, be sure to have a camera along. Permission to use it may be obtained

beforehand from the Commandant, and the pupils will produce as good pictures as those which illustrate this article. Photograph the class on the upper gun deck of "Old Ironsides." Get a good picture of the ship from a distance (Plate II), with the class at the foot of the gang-plank. Take other pictures on board (Plate III). On their return to the classroom pupils will enjoy writing about the famous old frigate, telling what they saw, describing the battles which the ship won, and the lives of the men who commanded her.

These letters may be sent to some school as at Niagara Falls, and pupils there asked to send photographs and letters about Queenstown Heights, the



PLATE II. "OLD IRONSIDES," BOSTON.

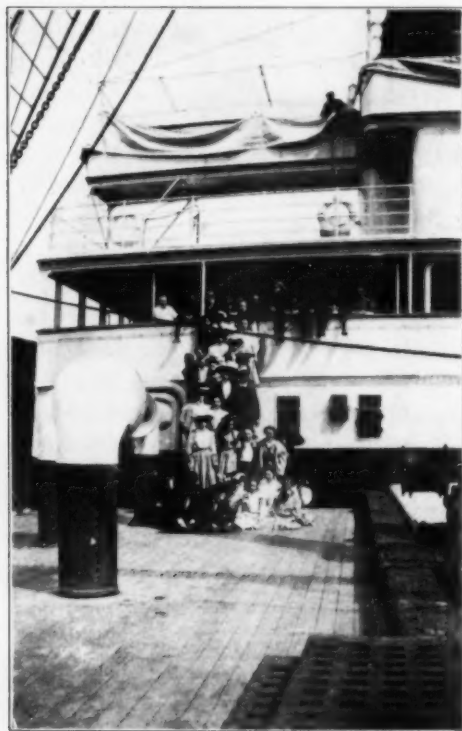


PLATE I. GEORGE PUTNAM SCHOOL PUPILS ON THE WHITE STAR LINER "ROMANIC," 1908.

Brock Monument, the Falls, Chippewa, and Lundy's Lane. Others may be sent to a New Orleans school, asking pupils there to send back pictures showing the site of the famous battle fought by General Andrew Jackson after the treaty of peace had been signed.

A city like Boston offers unlimited opportunity for field trips. In the study of commercial geography classes should visit the docks and see ships from China and Japan, from Ceylon and the Hawaiian Islands, bringing in their cargoes of sugar and tea, of jute and hemp, of porcelain and art wares from these far Eastern countries. They will see native coolies and Mohammedans, with their turbans, white robes and bare feet. These trips should be made on sunny days when pictures can be taken, and a lasting record be made of all these interesting sights. Such pictures form the very best material for oral and written compositions. Trips to the



PLATE III. UPPER GUN DECK OF "OLD IRONSIDES."

shore to study wave action and to the wharves when the ships come in, are very interesting and valuable (Plate IV).

Every pupil during his grammar school course should make a visit to the State House and be given an opportunity to study the State Legislature in session. It will help them to understand how laws are made better than a text book can do. A group picture of the pupils may be taken on the State House steps.

The camera should play an important part in historical trips. Every member of the class will cherish a picture of himself taken on the green at Lexington, or on the bridge at Concord, or on the steps at Elmwood; a group of children under the Washington Elm at Cam-

bridge makes a wonderfully interesting subject for a picture or slide. A package of letters written by school children in Cambridge or Boston, illustrated with photographs of the writers beneath the old Elm, or standing beside the cannon on Cambridge Common (relics of Ethan Allen's famous exploit at Ticonderoga), or on the steps of Christ Church, where Washington attended service on Christmas eve, 1775, or in front of Wadsworth House where he first made his headquarters, would be greatly enjoyed in a Virginia school. In reply our pupils might expect photographs of the Confederate State House at Richmond, or of Washington's home at Mount Vernon.

Such pictures might be sent to the principal of the grammar school at



PLATE IV. WHERE SHIPS FROM EVERYWHERE UNLOAD THEIR SURPRISING CARGOES, BOSTON.

Sulgrave Manor, Northamptonshire, England, and a photograph of the manor, home of the early Washingtons, asked for in return. Pupils in the English schools have always replied to letters which our pupils have sent from the George Putnam School, and we have found them well worth reading. Replies from the parish school in Grasmere were remarkably well written, and the pictures of the old church at Grasmere, with Wordsworth's grave close by, of Dove Cottage, and of Rydal Mount, made our boys and girls eager to learn more of the famous writers of the Lake region.

The camera serves to record truthfully and in an interesting way many events of school life. When a school play is given it shows those who take part, in their costumes and poses. It

enables the teacher to keep a card catalogue of all her boys and girls, with the smiling face of each and that elusive name below. In the course of time such a series of pictures will become invaluable.

If the school is equipped with a good lantern, sets of slides may be built up that will be a great addition to the school collection, for they will have the added interest of local significance. To make a lantern slide is as easy as to make a good print; and if teachers are not equipped with the facilities for making slides, any good lantern supply house will make them from negatives at reasonable rates.

These are only a few of the uses to which the camera may be put in connection with school work. They will suggest many others.

Good Ideas from Everywhere

TO OUR READERS:—This Department aims to present each month the most helpful suggestions at hand. Topics called for in good courses of studies, projects that have proven their value in the schoolroom, original work by children, are here illustrated and described. If you will send to our office the course of study you use, with topics that you would like to see illustrated indicated by a check mark, we will endeavor to take them up in order in this department. But please remember that we must have your request for help at least three months in advance of publication, that our answer may appear on time. We must know before January 1st, for example, about any April topic you would like to see treated in this Department. We welcome Good Ideas, and will pay for original material that we can use.—THE EDITORS.

QUOTATIONS FOR USE IN DECEMBER

SELECTED BY ABBY P. CHURCHILL

THE SEASON

December's come, and with her brought
A world in whitest marble wrought.

Frank Dempster Sherman.

The year is wearing to its wane,
An' the day is fading west awa'.

Unknown.

Summer fading, winter comes—
Frosty mornings, tingling thumbs.

* * *

Water now is turned to stone
Nurse and I can walk upon;
Still we find the flowing brooks
In the picture story books.

Late lies the wintry sun abed,
A frosty, fiery sleepy head;
Blinks but an hour or two; and then,
A blood-red orange, sets again.

R. L. Stevenson.

Now comes the graybeard of the north:
The forests bare their rugged breasts
To every wind that wanders forth,
And, in their arms, the lonely nests
That housed the birdlings months ago
Are edged with flakes of drifted snow.

Henry Abbey.

Wait! there's a thrill in the air!
See! in the south forlorn
The great sun stays his wandering beams,
And a new year finds its morn.

Edna Dean Proctor.

We loved the springtime's sun and rain,
We longed for summer's rose again,
We loved the autumn's golden grain,—
We love the winter's cold!

Dora Read Goodale.

In rose time or in berry time,
When ripe seeds fall or birds peep out,
When green the grass or white the rime,
There's something to be glad about.

Lucy Larcom.

Skies may be dark with storm
While fierce the north wind blows,
Yet earth at heart is warm,
And the snowdrift hides the rose.

Celia Thaxter.

FROST AND SNOW

Little frost flowers on the pane,
Little snow stars in the air,
Winter brings to us again
Lovely pictures everywhere.

Unknown.

These winter nights, against my window-pane
Nature with busy pencil draws designs
Of ferns and blossoms and fine spray of pines,
Oak-leaf and acorn and fantastic vines.

Thomas Bailey Aldrich.

Black are my steps on silver sod;
Thick blows my frosty breath abroad;
And tree and house, and hill and lake,
Are frosted like a wedding-cake.

R. L. Stevenson.

The little Snow-people are hurrying down
 From their home in the clouds overhead.
 They are working as hard as ever they can,
 Putting the world to bed.
 Ev'ry tree in a soft fleecy nightgown they
 clothe,
 Each post has its nightcap of white
 And o'er the cold ground a thick cover they
 spread
 Before they say good-night.

Esther Buxton.

Out of the bosom of the Air,
 Out of the cloud-folds of her garments
 shaken,
 Over the woodlands brown and bare,
 Over the harvest-fields forsaken,
 Silent and soft, and slow
 Descends the snow.
 This is the poem of the air
 Slowly in silent syllables recorded.

Longfellow.

Here delicate snow-stars out of the cloud,
 Come floating downward in airy play,
 Like spangles dropped from the glistening
 crowd
 That whiten by night the Milky Way.

Bryant.

Lo, sifted through the winds that blow,
 Down comes the soft and silent snow,
 White petals from the flowers that grow
 In the cold atmosphere.

George W. Bungay.

Every pine and fir and hemlock
 Wore ermine too dear for an earl,
 And the poorest twig on the elm-tree
 Was ridged inch deep with pearl.

Lowell.

Still come the flakes of white
 Like blossoms pure and light,
 From heaven's great orchard trees.

J. Hazard Hartzell.

Hanging garlands the caves o'erbrim,
 Deep drifts smother the paths below;
 The elms are shrouded, trunk and limb,

And all the air is dizzy and dim
 With a whirl of dancing dazzling snow.

Elizabeth Akers Allen.

And welcome the consummate art
 Which weaves this spotless shroud of snow.
 * * * * *

Joel Benton.

So all night long the storm roared on;
 The morning broke without a sun;

* * * * *

All day the hoary meteor fell;
 And when the second morning shone,
 We looked upon a world unknown,
 On nothing we could call our own.
 Around the glistening wonder bent
 The blue walls of the firmament,
 No cloud above, no earth below,—
 A universe of sky and snow!

Whittier.

Come and see the north wind's masonry
 Out of an unseen quarry evermore
 Furnished with tile, the fierce artificer
 Curves his white bastions with projected roof
 Round every windward stake or tree or door,
 * * * * *

Mockingly

On coop or kennel he hangs Parian wreaths;
 A swan-like form invests the hidden thorn;
 Fills up the farmer's lane from wall to wall,
 Maugre the farmer's sighs; and at the gate
 A tapering turret overtops the work.
 * * * * *

The frolic architecture of the snow.

Emerson.

Bring in the trailing forest-moss,
 Bring cedar, fir, and pine,
 * * * * *

Bring cross and garland from the snow,
 And keep your Christmas green!

Lucy Larcom.

December's brow is white with snow
 As swift his crackling footsteps go
 O'er hill and dale, o'er mount and sea,
 December laughs in noisy glee,
 While merry bells ring sweet and clear,
 And Christmas crowns the dying year.

Ruth Raymond.



COURTESY THE PRINTING ART

Printed by the boys of the Printing Department of Elm Vocational School, Buffalo, New York
Four-color plates by Stockinger Photo-Engraving and Printing Company, Brooklyn, New York



DECEMBER PROJECTS FOR ALL GRADES

NOTE: While these projects are not arranged specifically by grades, they are arranged in order of difficulty, the most elementary first, that teachers may be able to select, the more readily, projects within the powers of their own pupils.



PLATE I. OUTLINES COLORED BY KINDERGARTEN CHILDREN.

OUTLINES FOR COLORING. Plate I shows three designs in outline, colored by kindergarten children under the direction of Miss Margaret C. Seaver¹ of Miss Woodward's School, Boston, Mass. The first and third are covers for Invitations to parents. The central one is the cover of a memorandum pad. The outlines are traced, and, for the youngest children, outlined by the teacher. The children are responsible for the coloring only.

SILHOUETTES AS ILLUSTRATIONS of nursery rhymes, Christmas stories and the like are not novel, but they are useful, educationally, for after satisfactory silhouettes are secured, they may be adjusted to one another until the most pleasing effect is secured, and thus be used to impart first notion of what Composition means. Successful work of this kind is shown in Plate II which reproduces four pages from a booklet entitled "The Night Before Christmas" by Mary Digilio, a primary pupil under the direction of Miss Helen F. Morton. Plate III was kindly loaned to **THE SCHOOL ARTS MAGAZINE** by Miss Anna Bier, Supervisor of Drawing, Greenville, Ohio. The original was a paper-cutting by a first grade primary pupil. The Plate was one of a series of three used in the Calendar issued by the Art Department of the Public Schools, for 1915.²

A FIVE-POINTED STAR may be made without a compass as follows: Draw a vertical line, AB, Plate IV, five inches long, or five half-inches long, indicating the five units by means of

¹Miss Seaver (address 319 Marlboro St., Boston) is chairman of the Editorial Committee of the Boston Froebel Club. This committee will furnish timely projects for the youngest children during 1915-16.—EDITOR.

²On the cover of this calendar is the School Seal of Greenville, an effective symbolic design by Miss Bier, adopted and copyrighted by the Board of Education. Other Supervisors would do well to follow Miss Bier's lead in this matter of giving a touch of art to everything possible.



*It was the night before Christmas
And all through the house.*



*Not a creature was stirring
Not even a mouse.*



*The stockings were hung
By the chimney with care,
In hopes that Santa Claus
Soon would be there.*



*The moon on the breast
Of the new fallen snow,
Gave the lustre of midday
To objects below.*

PLATE II. FREE CUTTING AND ARRANGEMENT FOR ILLUSTRATIONS.



the four division points. Through the second point below A, draw the horizontal line 22, as long as A B, one half on each side the vertical. Measure the distance A2, and set it off on the horizontal 33, one-half on each side of B. Draw the lines of the star. While the star is not perfectly regular it is near enough for all practical purposes. Covered with gold or silver paper it is an effective ornament to hang inside a wreath for the window or to use at the tip top of a Christmas

PLATE III. THE CHRISTMAS STORY TOLD BY FREE CUTTING. THE WORK OF A FIRST GRADE PRIMARY PUPIL. NOTICE THE ADMIRABLE TYPICAL SHAPES AND THEIR EFFECTIVE GROUPING. ALL THE OBJECTS HAVE BEEN REDUCED TO LOWEST TERMS WITHOUT LOSS OF ESSENTIAL CHARACTER.

tree. This method of constructing the star comes to us from Miss Gabrielle Rosiere, of New York City.

A SWEETMEAT BOX. Plate V gives the flat. Cut on the full lines, fold on the dotted lines and paste the tabs A, B, C, and D, to hold the box in shape. The outlines may be brilliantly colored. If used as a place card the name of the guest may be added on the back board. A colored cord with tassel may be added as a draw-rope. Tissue paper may be used as a lining with enough projecting to be used as a "robe" to cover the sweetmeats.

WINDOW BANGLES. Plate VI gives two designs, one having as motif the star, the other the poinsettia. These may be cut from card-

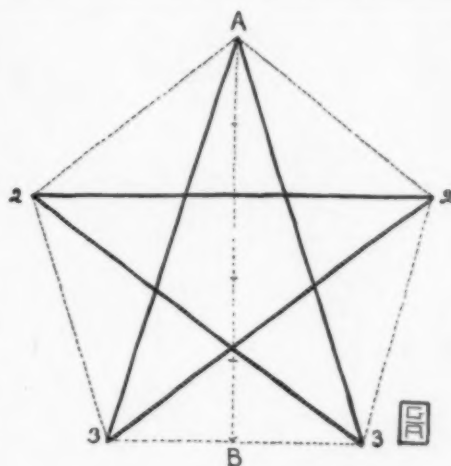


PLATE IV. WITHOUT A COMPASS.

board or thin wood, and colored at will. The shaded portions indicate the background areas to be cut out and discarded. These bangles are effective

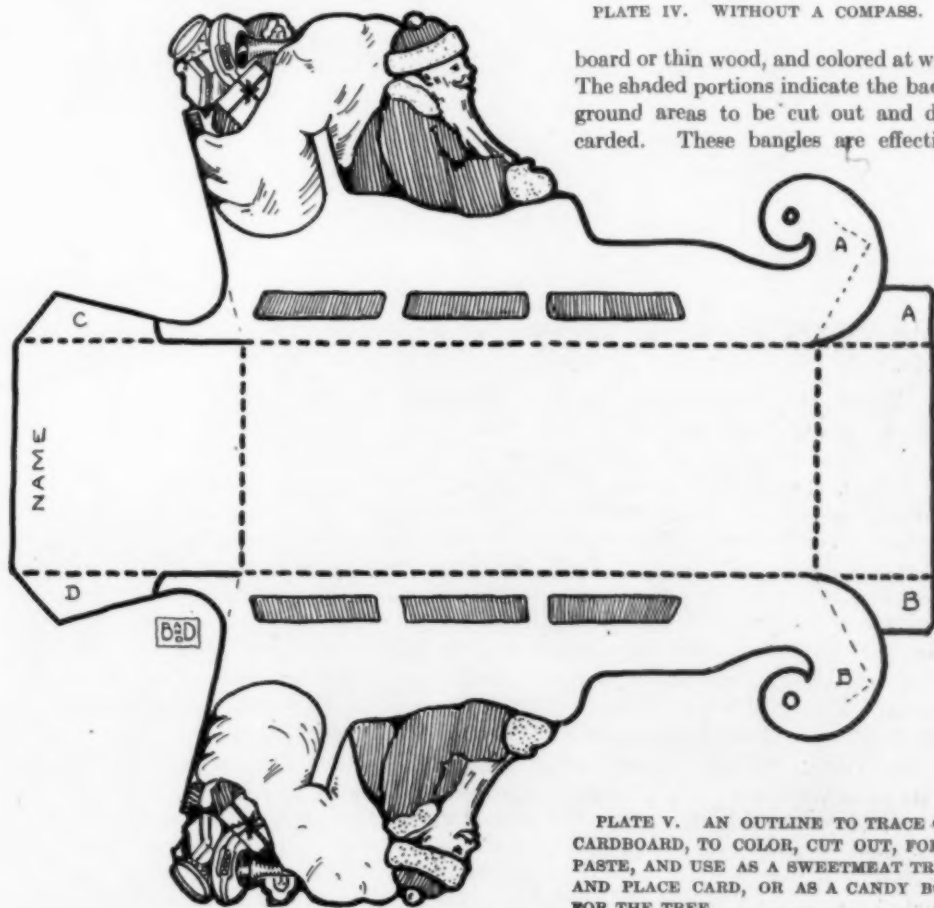


PLATE V. AN OUTLINE TO TRACE ON CARDBOARD, TO COLOR, CUT OUT, FOLD, PASTE, AND USE AS A SWEETMEAT TRAY AND PLACE CARD, OR AS A CANDY BOX FOR THE TREE.

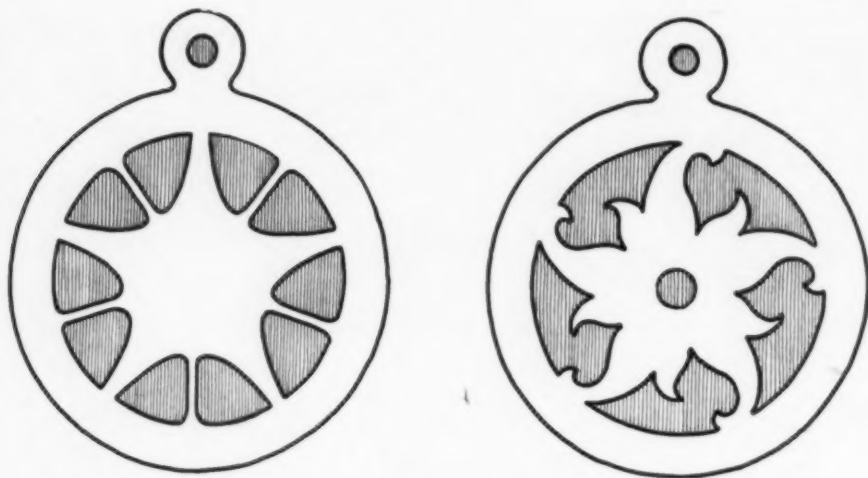


PLATE VI. WINDOW BANGLES OF PIERCED CARD OR THIN WOOD.

as the central ornaments in Christmas wreaths, or when displayed upon bows of broad red satin ribbon, such as that shown in Plate IX.

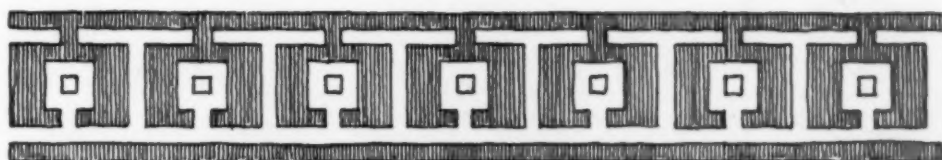
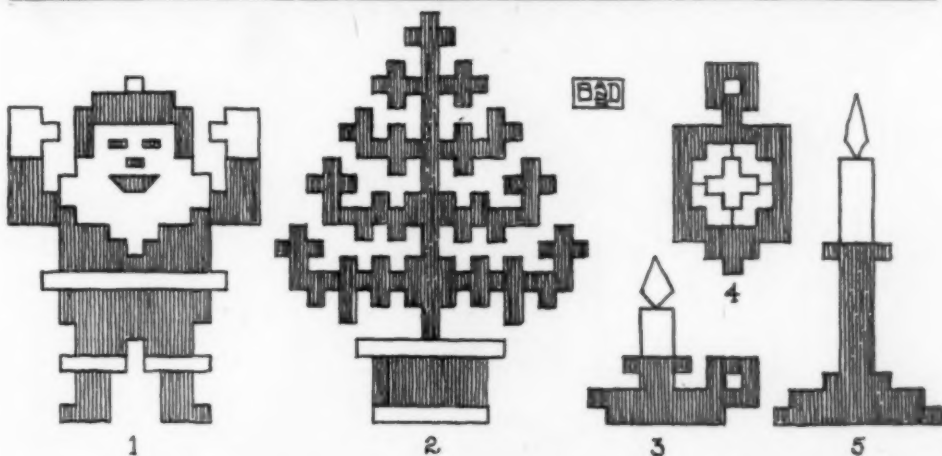
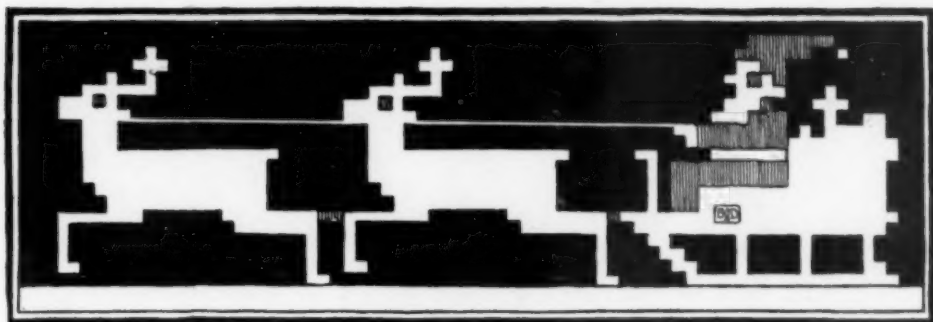
SQUARED UP ORNAMENTS. Plate VII shows Santa with his reindeer, and other Christmas elements, squared-up for copying on squared paper, for use as decorations for cards, invitations, tags, booklet covers, envelopes, etc. Santa himself appears at 1. A Christmas tree in its tub is shown at 2. Figs. 3 and 5 are candles. Fig. 4 is a window bangle. This is made from two pieces of cardboard for the frame, and two of paper for the star. Intersecting threads placed between the parts, before they are pasted together, hold the star in place. Fig. 6 is a mistletoe border; Fig. 7, a holly border. Both make use of leaves and berries. Mistletoe berries are white; holly berries, red.

CHRISTMAS TOKENS. Plate VIII shows some of the best of these that came to THE SCHOOL ARTS MAGAZINE last Christmas. They suggest the following classification of projects not too difficult for children from nine to twelve years old to attempt:

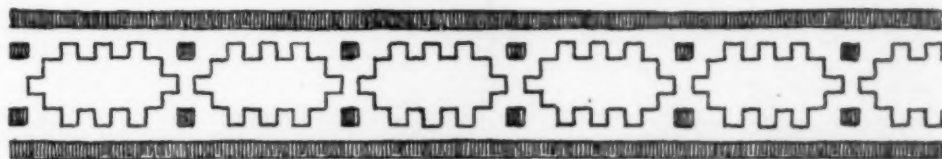
Folders. Fig. 1 shows the cover of a Peek-a-boo folder by Bess Bruce Cleaveland. Fig. 2 shows the inside of the folder. The cover is pierced so that one sees the moon through the window when the folder is closed. Many variations of this theme are possible. Children love to make things of this kind that "work." Fig. 7 shows the cover of a block printed folder designed by Helen M. Carr, of the State Normal School, Indiana, Pa. Touches of brilliant color were afterwards added by hand, and a personal message was written within. The original came to the office from Miss Jean R. McElhaney, Director of the Art Department of the school.

Letters. Fig. 3 shows the chief page of a letter written and illuminated in colors by a seven-year-old. The initial N was red, the wreath about it in green. This is a good project for an entire class to try. The variable elements would be the initial and the language of the letter:

Post Cards. Figs. 4 and 5 will serve as examples of the several scores of such cards that came to the office last Christmastide, for all of which the Editor was duly grateful. The Santa in the chimney came from Johnstown, Pa. The original was printed in outline from a line plate, drawn by a grammar grade pupil. This particular card was colored by a seventh grade boy. Fig. 5 comes from Buffalo, N. Y. The original was printed from line plates, reproducing a grammar pupil's work, in a dull green on a gray ground. In this particular case Cletus Shanley colored



6



7

PLATE VII. SQUARED-UP CHRISTMAS SYMBOLS.

the sky, the moon, the wreath, and the initials to suit himself. The Christmas post card has limitless possibilities, especially where a school printing plant has been installed.

Tags. Fig. 6 shows what might have been placed on a tag such as that shown as Fig. 8, a tag offered for sale by the Atkinson, Mentzer Company. Blank manila tags of various sizes may be bought of the Dennison Company for a few cents a dozen, and decorated by the children by



PLATE VIII. CHRISTMAS TOKENS BY PRIMARY AND GRAMMAR CHILDREN.

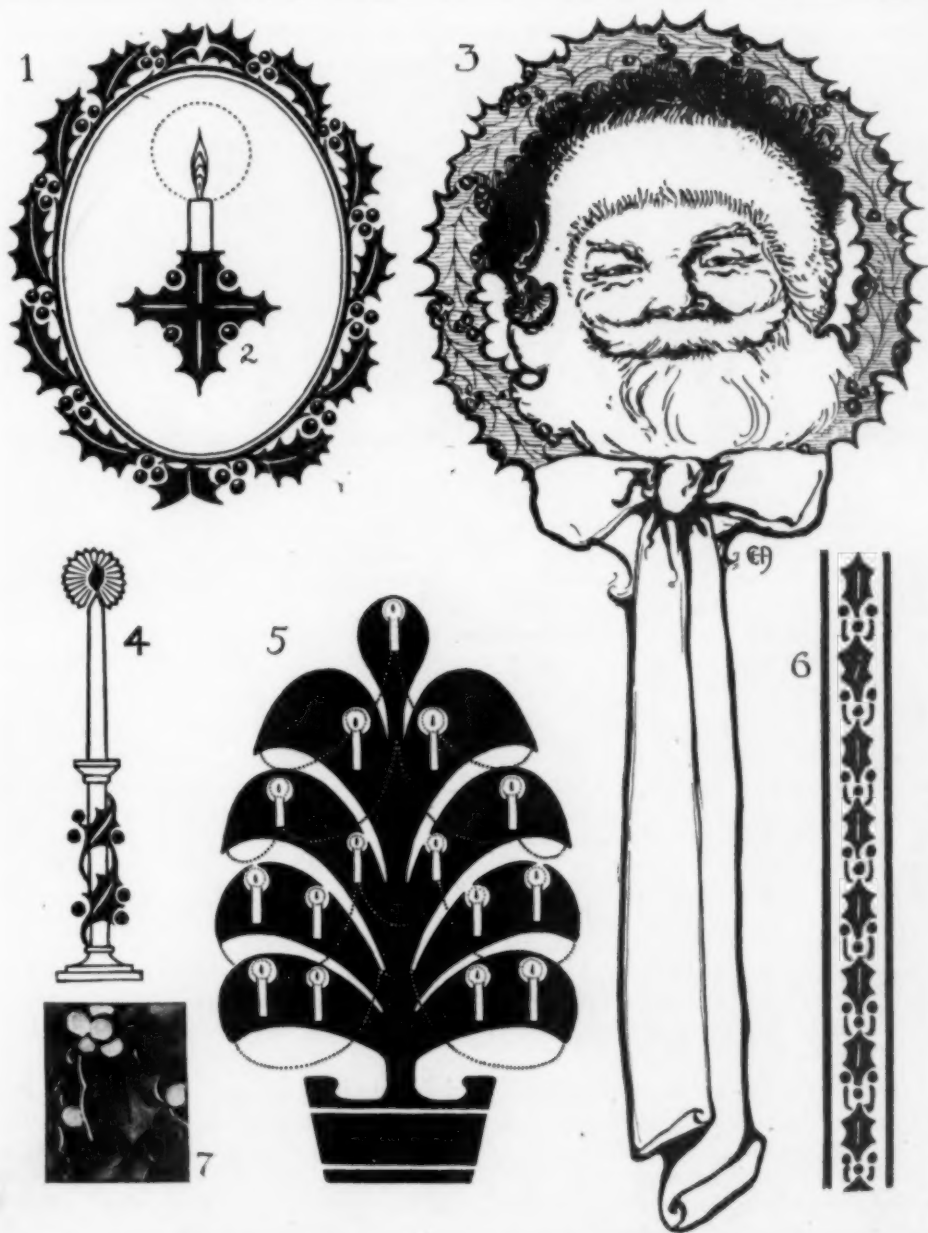


PLATE IX. A SOURCE CARD OF CHRISTMAS MATERIAL NOT TOO DIFFICULT FOR GRAMMAR SCHOOL CHILDREN TO MAKE USE OF IN DECORATING SCHOOL PAPERS AND GIFTS APPROPRIATE TO THE SEASON.

hand, or with an outline design printed on for coloring, or with a block-print design in color. Here again the possibilities are endless.

Triptychs. Triptychs are folders having three parts, a central one flanked by two others, usually smaller. Fig. 10 shows the back of a triptych by a grammar pupil, under the direction of



PLATE X. A SILHOUETTE OF THE THREE WISE MEN.

Miss Mabel Archer of the Nameang School, New London, Conn. Miss Bishop, the Supervisor of Drawing, who sent us the card says that Miss Archer gave the lesson so well there was not a poor result from any pupil in the room. On the other side of the broad central portion of the triptych the Christmas salutation was printed. The two wings decorated with the landscapes, folded over to conceal the message. Fig. 9 shows the back of the envelope made of the same material, to carry the message.

CHRISTMAS DECORATIONS. Plates IX and X show a few elements that may be adapted to school uses. Fig. 1 is a holly border clipped from a Normal School publication, the name of which, unfortunately, was not recorded. Fig. 2 is a page ornament designed by Mr. Bailey. Fig. 3 is from a pen drawing by Miss Clara W. Atwood, a Boston artist. Fig. 4 was clipped from a card issued by the North End Union School of Printing. Fig. 5 is a page ornament designed by Mr. Bailey, and drawn by Mr. Davis. Fig. 6 is a holly border taken from a "Christmas Heading" designed for a school paper by Eugene Havemann, an eighth grade boy, East St. Louis, Ill. The original design has been improved by the addition of the berry stems and the marginal bands. Plate X is a tracing made by combining parts of a design that first appeared on an advertisement of "The Garden of Allah" in 1906. In this group, which suggests the Three Wise Men, the movement of the camels is well expressed. Source material of unusual beauty will be found in the Frontispiece insert, available through the generous co-operation of the Keystone Type Foundry.

THE DECEMBER CALENDAR, Plate XI, is an attempt to express by the simplest possible means, the gloom of the darkest month, with the shortest day in the year. It should be drawn on the blackboard in charcoal with touches of white chalk only in the sky, in the shortest-day symbols, in the margin lines, etc. Christmas is said to fall on the day when a close observer can see that the sun is beginning to return, thus giving the assurance of another spring. By New Year's anybody can see that the days are growing longer, and that the new year has actually commenced.

CHRISTMAS PICTURES. Plates XII, XIII, and XIV were drawn especially for *THE SCHOOL ARTS MAGAZINE*, to furnish suggestions that teachers and children in the elementary schools might use. The pictures may be copied in line; they may be traced for coloring; they may be used as source material, from which individual figures or objects may be selected for use separately or in new combinations.

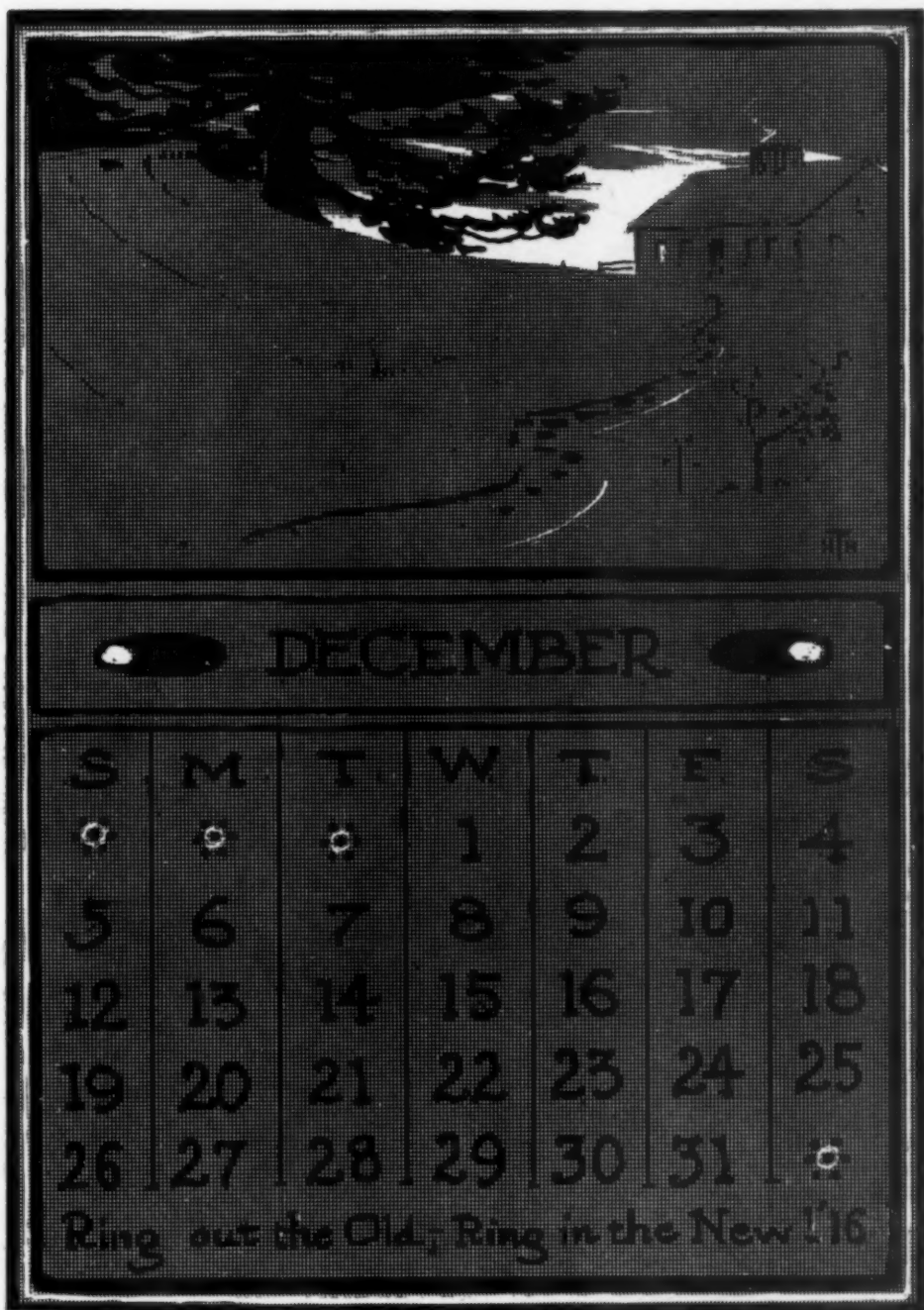


PLATE XI. A CALENDAR FOR THE BLACKBOARD, BY MR. BAILEY. THE DARKEST MONTH, BEFORE IT CLOSES, GIVES PROMISE OF LONGER AND BRIGHTER DAYS.

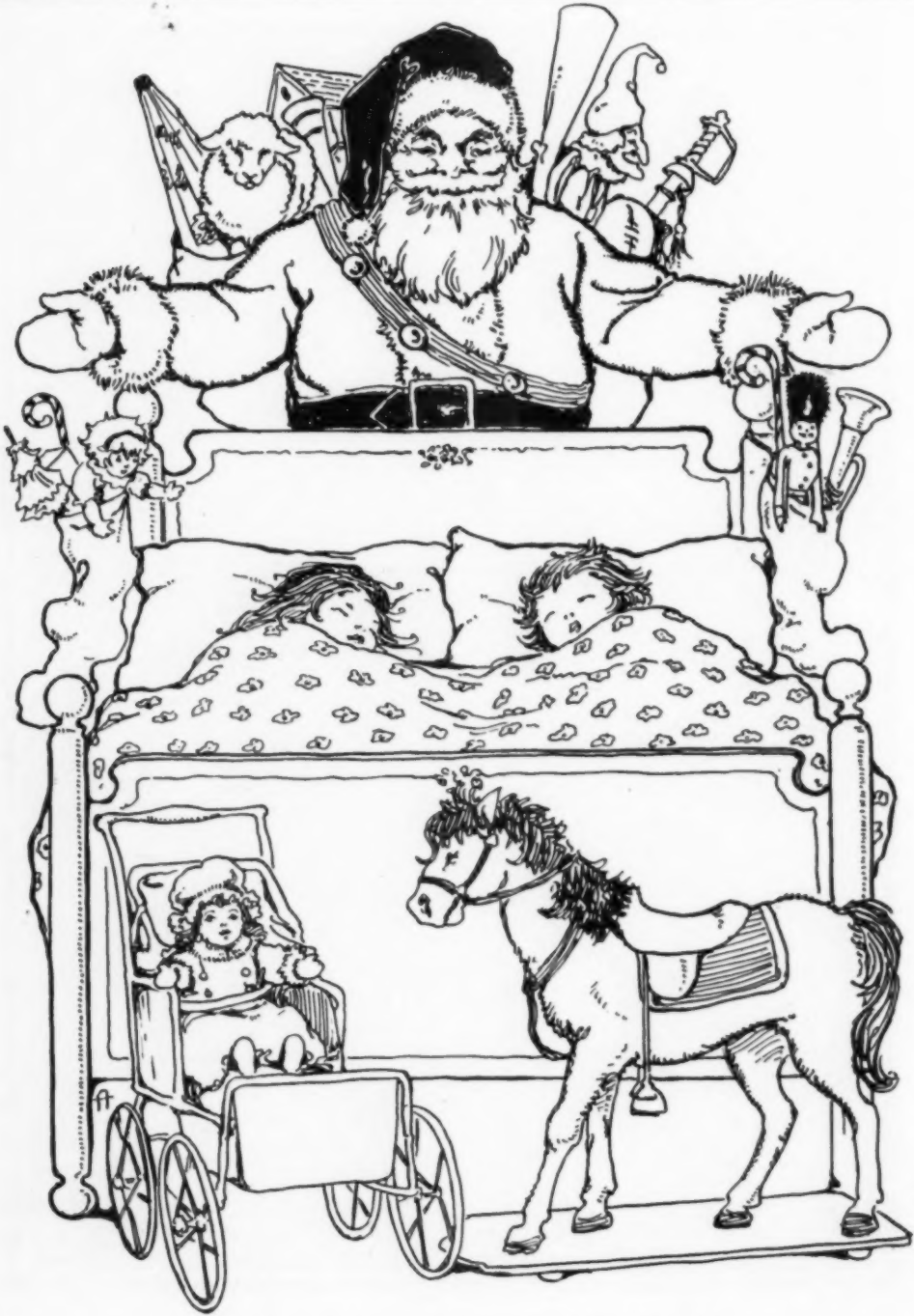


PLATE XII. SANTA CLAUS BLESSING THE SLEEPING CHILDREN. A PEN DRAWING BY CLARA E. ATWOOD, BOSTON.



PLATE XIII. THE DECKING OF THE CHRISTMAS TREE. A
PEN DRAWING BY FLORA E. NOSWORTHY, HAMPTON, CONN.



PLATE XIV. PEN DRAWINGS BY MISS NOSWORTHY. 1. LEADING THE GRAND MARCH. 2. BRINGING HOME THE MISTLETOE. 3. RETURNING WITH THE CHRISTMAS FLOWER (POINSETTIA). 4. THE GIFT.

CANDLE SHADES are popular in construction work at this season. Plate XV shows a few successful designs by grammar grade pupils under the direction of Alice Stowell Bishop, Supervisor of Drawing, New London, Conn. Miss Bishop says:

Oak tag was used at first. With the compasses, an equilateral triangle was constructed on a $5\frac{1}{2}$ " base. Setting off $3\frac{3}{4}$ " on each side and cutting out this section, we had a firm stiff pattern. Laying this on a sheet of practice paper, tracing it around, and cutting, we obtained a number of pieces. Around the edge of each a margin line one-half an inch wide was drawn and the pieces folded through the center. In the design the same plan was followed as in our

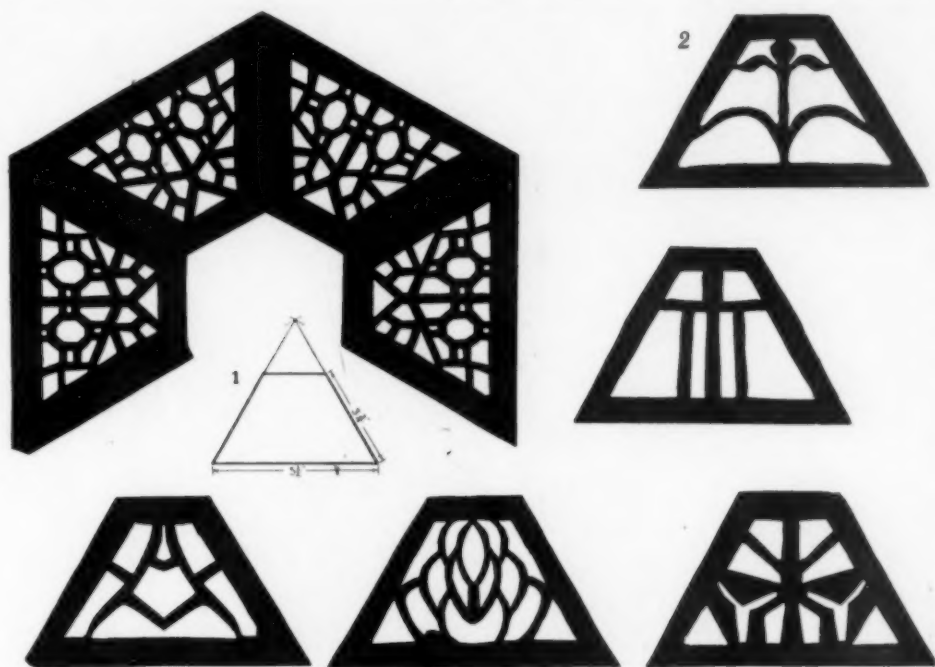


PLATE XV. A CANDLE SHADE PROJECT EVERYBODY LIKED.

leaf cuttings—two parallel lines being drawn to form a tie wherever needed. We were careful to see that each started—and also ended—either in the margin or in some other tie. Cutting with the section folded very good bisymmetrical designs resulted.

Now we were ready for the 9" x 12" sheet of construction paper. If anyone had in mind some special place where the shade was to be used, paper was given them in a tone to harmonize with the color scheme of that room. Otherwise we used a dull green. Our oak tag pattern was laid on the tinted paper, marked around four times with the sides fitting each other, and a lap one half an inch wide added at the end. The best design was traced in each of the four sections, and as the heavier paper must not be folded, the cutting now became more difficult. At this point I expected the boys would rebel, but not so, they calmly discarded scissors and taking out knives began to work with such zeal that it was all I could do to rescue desks and books from destruction, so rapid was the onslaught, as the knives cut through the paper and into whatever happened to be underneath. Some pieces of oak tag hastily distributed prevented further damage, and the slashing went merrily on. After cutting on the outside lines the shade was pasted onto a sheet of butter paper (purchased from the grocer) which made a transparent lining. This was trimmed, the sections creased, lap pasted and our work was finished. Many of the boys asked to make more than the one shade. The girls planned others as Christmas gifts. And with that most comfortable feeling—derived from a successfully completed problem—our December work came to an end.

ALICE STOWELL BISHOP.

JIGSAW WORK. Continuing the series of projects outlined by Miss Fall and Miss Tudor of Cincinnati, the first of which appeared in the November number, Plates XVI, XVII, and XVIII furnish outlines from the world of the Esquimau. Two forms of sledge are given. Use $\frac{1}{4}$ " bass-wood or poplar. Use a bradawl to make holes to receive the brads, otherwise the wood is likely to split. Pleasing groups may be constructed from the elements outlined in these Plates, by fastening the cut-outs to a broad base, and using string for harness, etc. The Bureau of Animal Industry, United States Department of Agriculture, issues an illustrated circular (No. 55) on *Reindeer and Caribou*, that will furnish every scrap of information necessary to make an authoritative group.

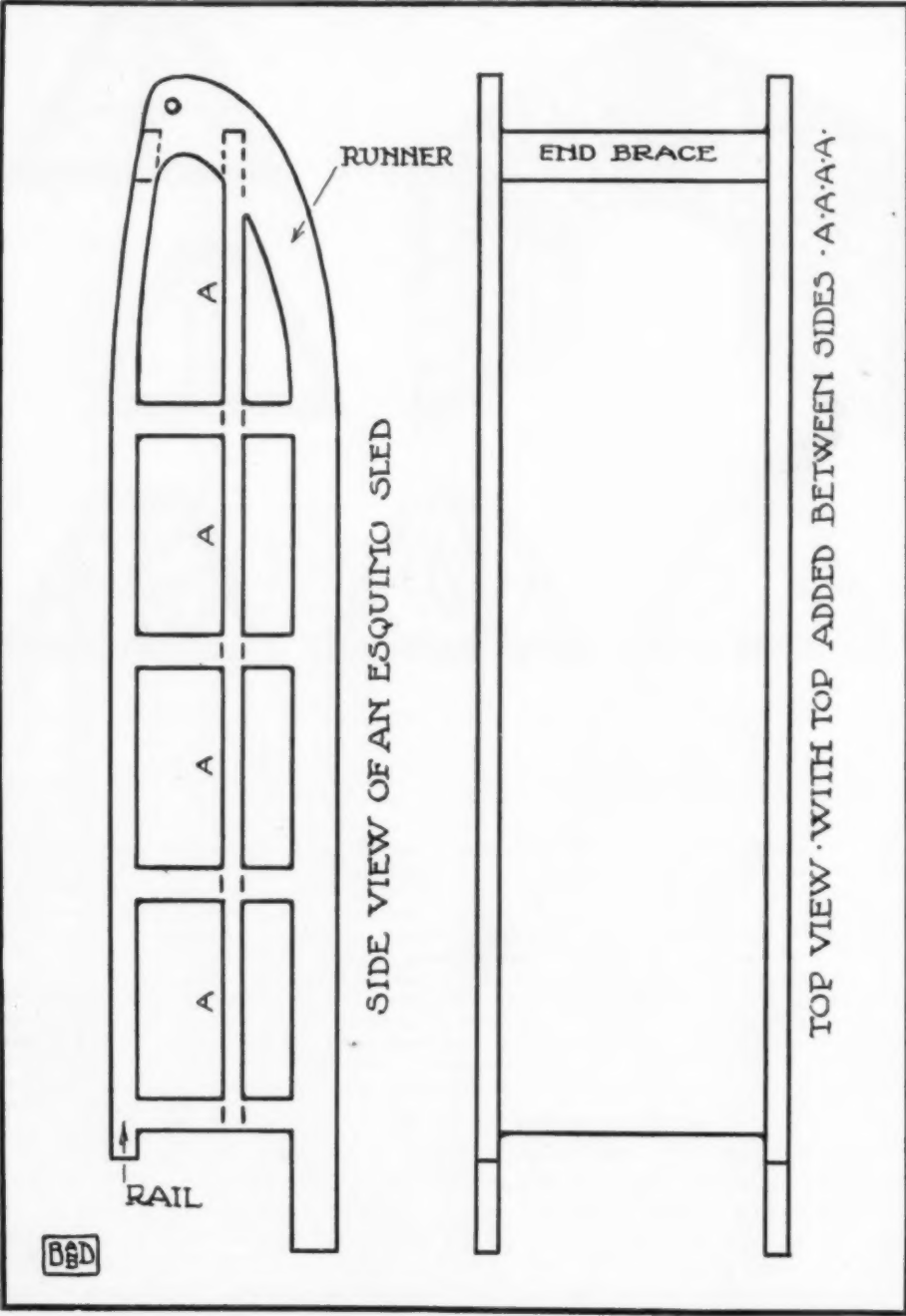


PLATE XVI. OUTLINES FOR JIGSAWING. WITH THE ADDITION OF LAPS THEY WOULD DO FOR CONSTRUCTION IN PAPER.

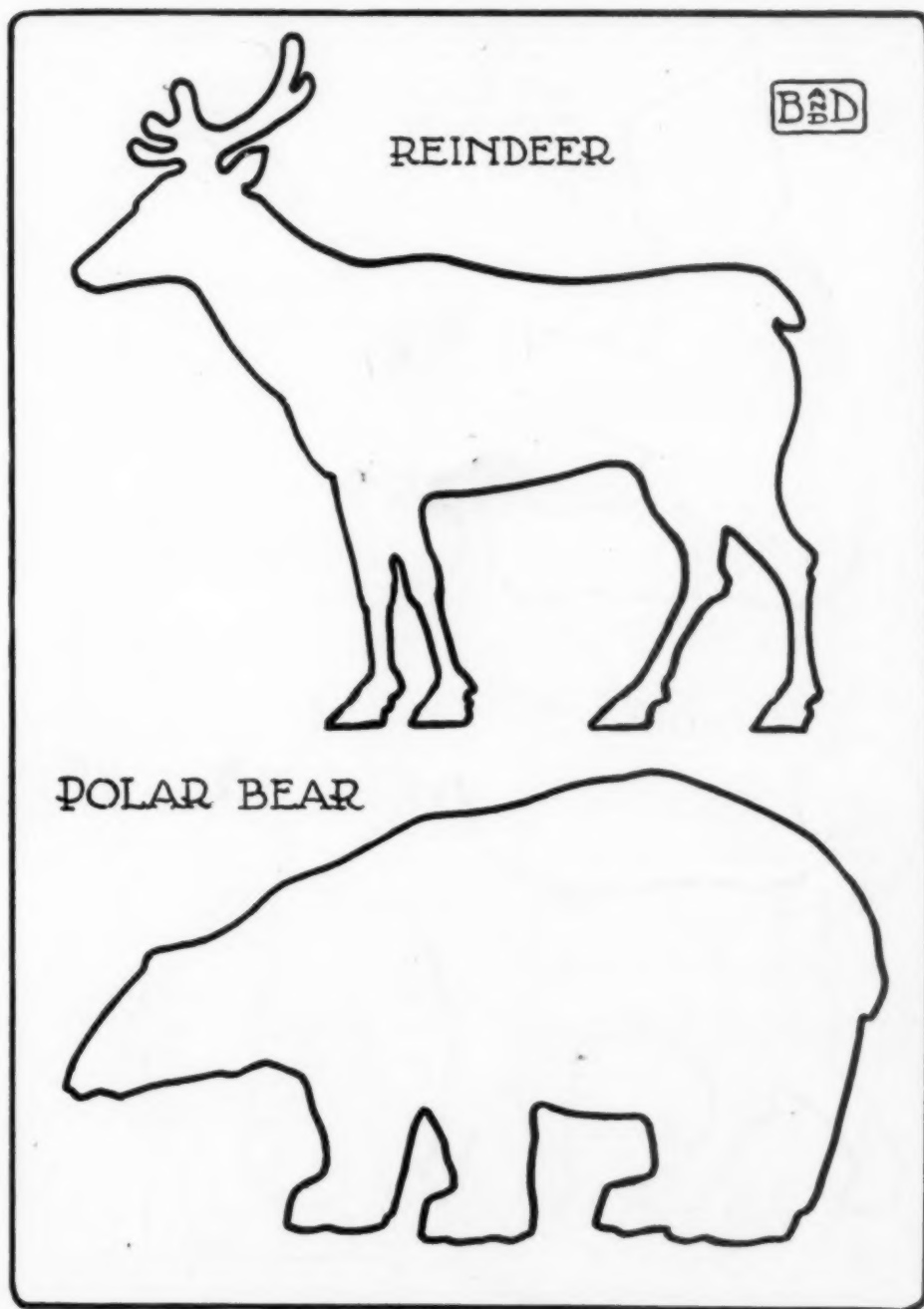


PLATE XVII. OUTLINES FOR CUTTING FROM THIN WOOD OR CARDBOARD.

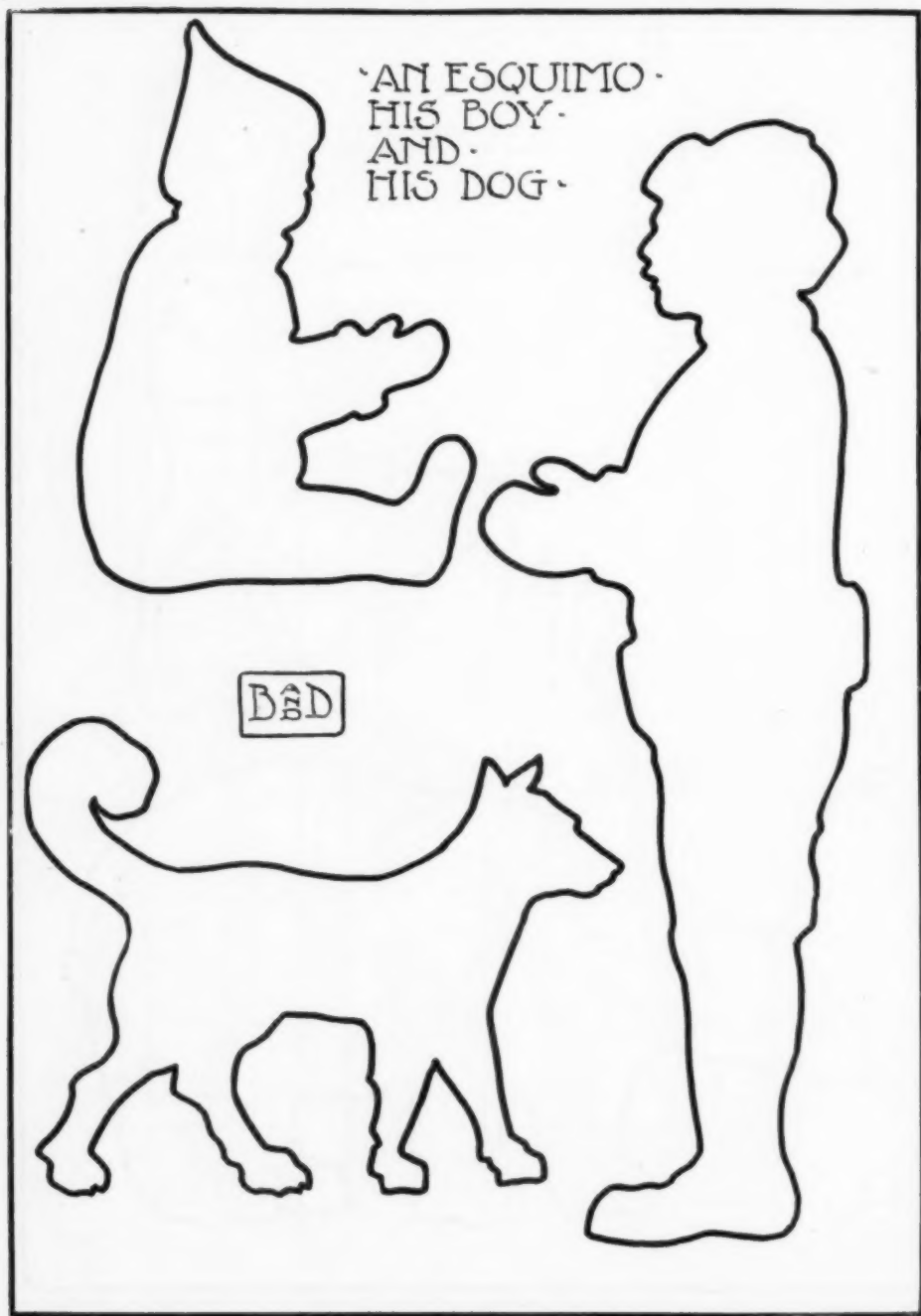
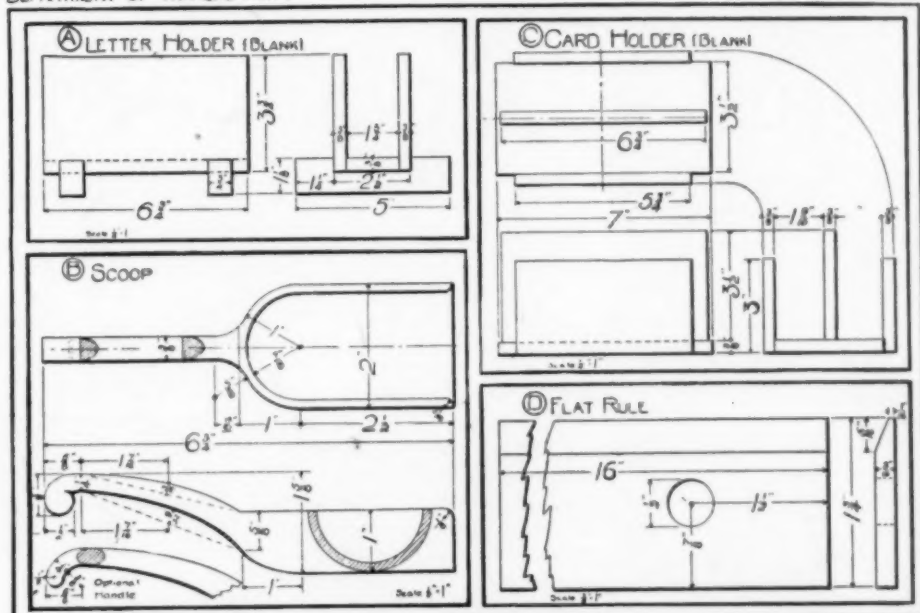


PLATE XVIII. OUTLINES FOR CUTTING FROM THIN WOOD OR CARDBOARD.

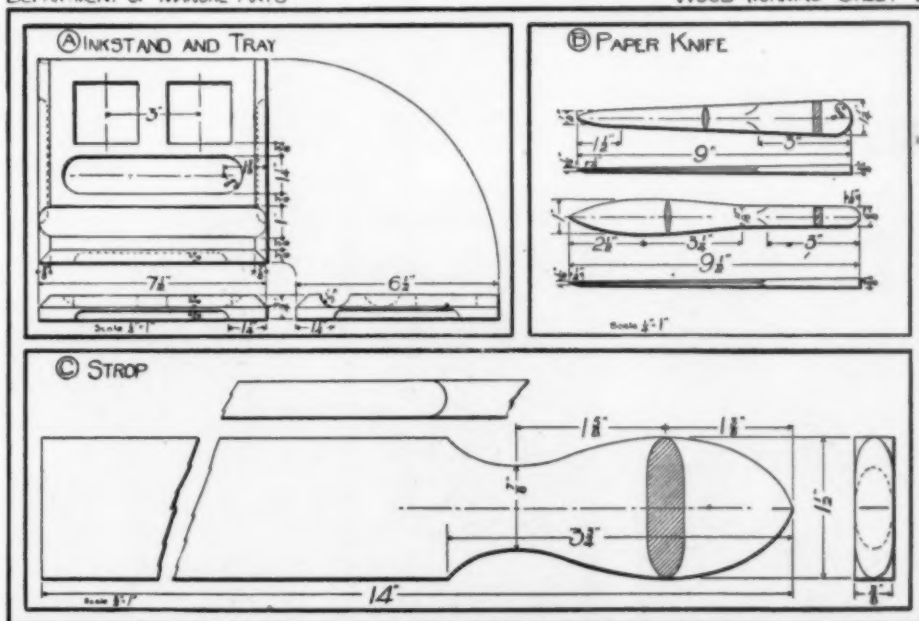
DEPARTMENT OF MANUAL ARTS

WOOD-WORKING-SHEET 6



DEPARTMENT OF MANUAL ARTS

WOOD-WORKING-SHEET 7



BOSTON-1912

PLATE XIX. TWO OF THE WOOD-WORKING CARDS PUBLISHED BY THE DEPARTMENT OF MANUAL ARTS, BOSTON, MASS., FOR USE IN THE SCHOOLS OF THE CITY. THE ORIGINAL CARDS ARE OF OAK TAG, 6" x 9".

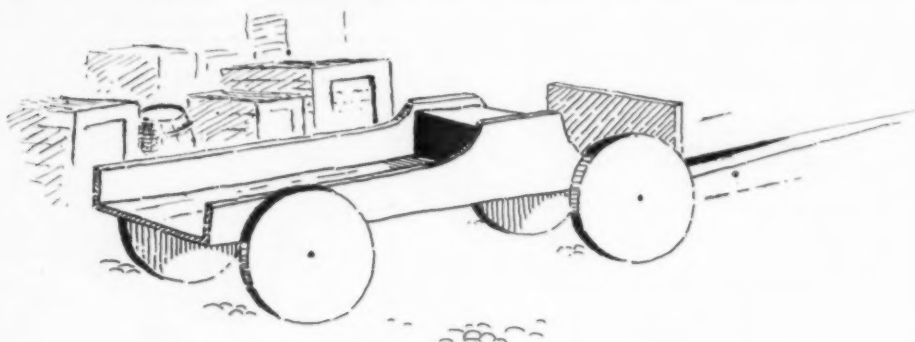


PLATE XX. A TOY DELIVERY WAGON. DESIGNED BY WALLACE E. HACKETT.

SLOYD WORK. Projects in sloyd are shown in Plate XX which reproduces two of the cards furnished the wood-carving classes in Boston, by the Department of Manual Arts, under the direction of Theodore M. Dillaway. These two sheets present seven good projects, any one of which, well worked out, would make a good Christmas present for somebody. To think out the construction of some object, such for example, as the toy delivery wagon, Plate XX, and to make it without other help than a picture is excellent discipline, especially for the more advanced members of a class. This wagon may be made entirely with a sloyd knife, a few brads and a hammer. Quarter-inch basswood is good material to use. The axletrees would better be 3-8".

DESIGN FOR PRINTING. Every year brings an increase in printed things designed by public school pupils. Plate XXI shows examples from a school making rapid strides toward leadership in the production of beautiful printing,—the Wm. L. Dickinson High School, Jersey City, N. J. Two of the Christmas cards made in the industrial department, under the direction of Frank E. Mathewson, are here reproduced (at the right). These were designed, lettered, printed and handsomely illuminated by the pupils, with so fine a technique as to have a genuine commercial value. The other post card in Plate XXI, is by Miss May Gearhart, Supervisor of Drawing, Los Angeles, Calif.



PLATE XXI. THREE ADMIRABLE CHRISTMAS POST CARDS.

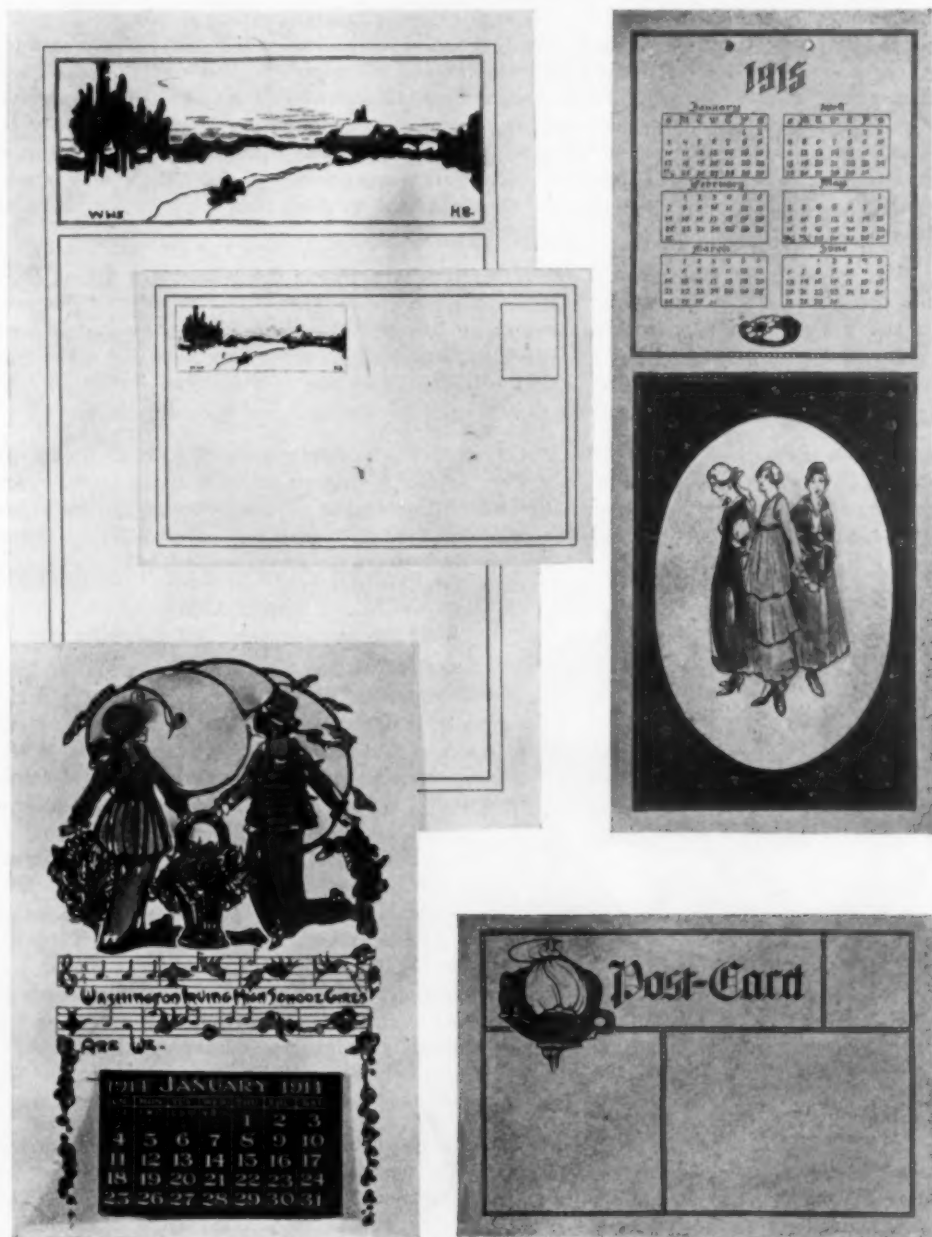


PLATE XXII. SOME EXAMPLES OF EXCELLENT CHRISTMAS PRINTING DESIGNED AND HAND COLORED BY PUBLIC SCHOOL PUPILS IN WIDE AWAKE SCHOOLS. SEE TEXT.

In Plate XXII are reproduced four other examples of holiday printing of exceptional merit, executed by public school pupils under the direction of wide awake instructors. The design for note paper with the envelope to match which is shown in the upper left hand corner of the Plate was sent to us from Williamsport, Pennsylvania, where Miss Rena Frankeberger is the Supervisor of Art Instruction. This stationery embodies the successful design in a competition last year. It was reproduced by means of a line plate and brass rules and was printed in the two colors most appropriate to the season,—red and green. This sort of stationery is in demand and may be sold to pupils in sufficient quantity during the holiday season to more than pay for the cost of its production.

The calendars for 1914 and 1915 were the work of pupils in the Washington Irving High School, New York City, where Miss Florence Newcomb is the special teacher in art. The post card also was sent to this office from the same productive high school. These examples of good printing were all designed by the "art girls" and were reproduced by line plate and afterwards hand-colored. The Washington Irving High School has for some time been one of the leaders in producing beautiful school work. Some of its output has almost a professional character.

Projects like those shown in Plate XXIII are becoming more popular every year among up-to-date schools throughout the country. They arouse the interest and enthusiasm of the pupils and if carried on under good business management will always insure "money back" as is evidenced by the following statement which appeared last fall in the principal newspaper of Williamsport:



1915 SCHOOL CALENDAR TO BE PLACED ON SALE

Work this year surpasses that previously issued

The Williamsport school calendar for 1915 is completed and will soon be delivered to the schools to be placed on sale. The calendar is designed primarily to place in the hands of the children and in the homes an example of simple decoration in a practical form; to create a community interest in school art work; to stimulate interest in school art work; to stimulate interest in regular class instruction by making a practical adaptation of the same, and to show drawing in a decorative rather than a realistic form. The project is purely educational as the calendar has been made up each year for a nominal sum and sold at cost. A comparison of the work on the calendars for four years shows a gradual improvement. In color and spacing the calendar for 1915 is better than any previously issued.

In Plate XXIII are reproduced twelve designs for pictorial post cards appropriate for the Christmas season. These also came to us from Williamsport, Pennsylvania. These designs were the result of but two forty-minute periods of work in colored crayon by high school pupils. The topic "Santa Claus on the Job" was responsible for creating an enthusiasm in the work which a less fortunate selection of subject on the part of the instructor might have failed to arouse. The progressive teacher is quick to take advantage of appropriate occasions for special topics and strikes "while the iron is hot." Posters of this nature may be effectively worked out with charcoal, white chalk, and red conté crayon, on gray charcoal paper.



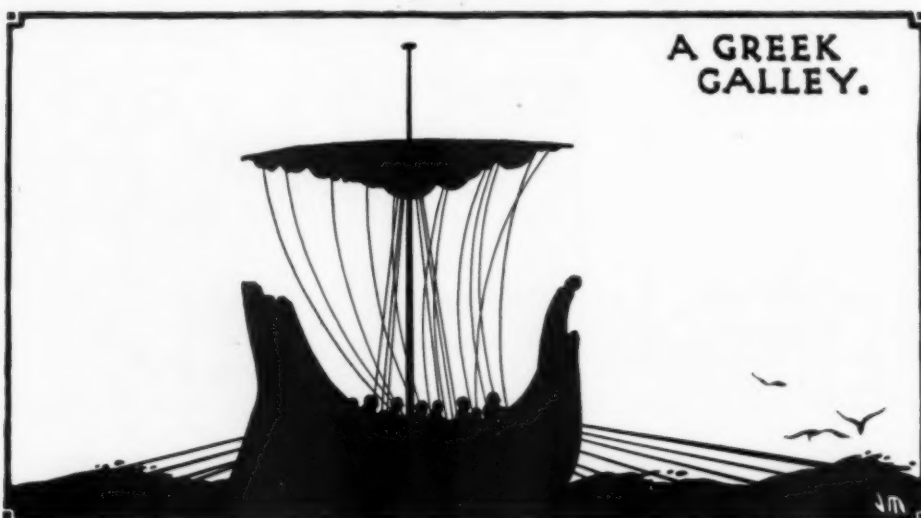
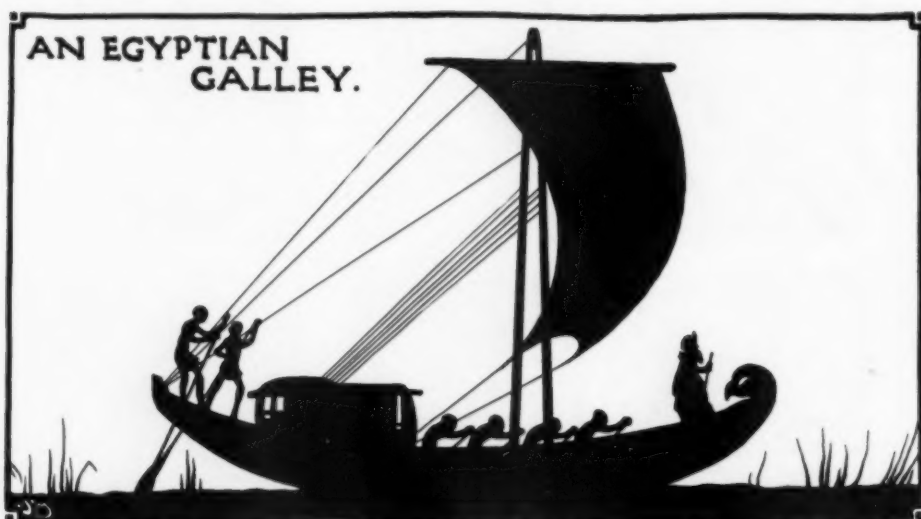


PLATE XXIV. TWO HISTORIC SHIPS. DRAWN IN SILHOUETTE
FOR THE SCHOOL ARTS MAGAZINE BY JOSEPH MCMAHON.

As a possible help in design for printing, Plates XXIV and XXV are introduced. The ship silhouettes are the first of a series of historic ships, drawn especially for THE SCHOOL ARTS MAGAZINE by Joseph McMahon, a New York artist. Egyptian and Greek galleys such as these were in use at the time of Christ. The Greek Galley is much foreshortened, to show the arrangement of the oars. This series, to appear in monthly instalments, will include a Norse ship, Spanish caravels, a Chinese junk, and such famous craft as the *Half-Moon*, and the *Mayflower*, Fulton's first steamboat, an old Mississippi steamer, an ocean liner, etc.



PLATE XXV.
FAITHFUL
COPIES OF
GREEK VASE.
DECORATIONS
BY FRITZ
ENDELL,
MUNICH,
GERMANY.

Plate XXV shows two careful copies from Greek originals in the Boston Museum of Fine Arts, by Mr. Fritz Endell of Munich, who is now visiting in the United States. Mr. Endell is one of the most skilful of modern wood engravers. These designs are models of balanced arrangement, of dark-and-light composition, and of a technique which lends itself to reproduction by line plate, for printing in one color on the school press.



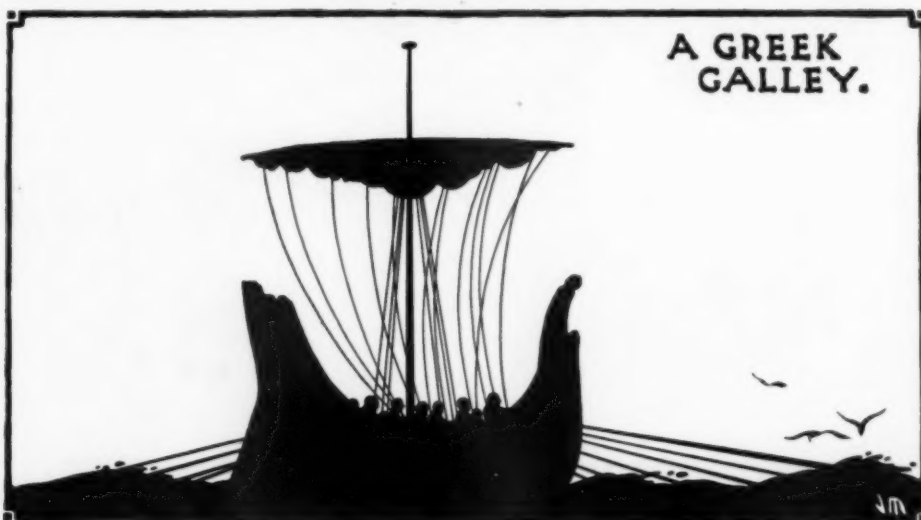
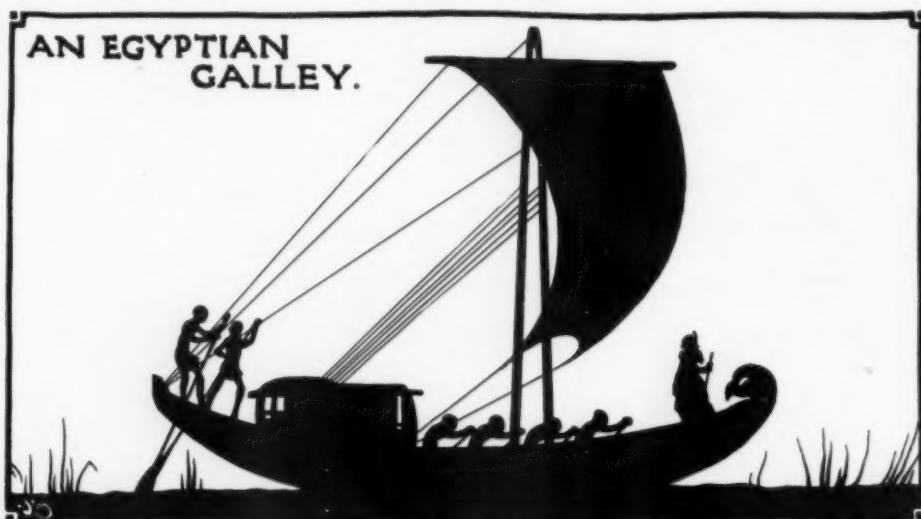


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PLATE XXVI. THE MODERN GERMAN NEW YEAR'S CALLING CARD.
TWO DESIGNS ENGRAVED ON WOOD BY FRITZ ENDELL, MUNICH.

NEW YEAR'S CARDS. In Germany where so serious an effort has been made during recent years to have every commonest object a work of fine art, elaborate calling cards for use chiefly at New Year's, have come into vogue. Two examples of such cards designed and engraved on wood by Mr. Fritz Endell, are here reproduced, as Plate XXVI. The originals were printed in colors.

BOOK PLATES. Four of Mrs. Endell's fine bookplates are shown as Plate XXVII, reproduced from prints in color from engraved wood blocks. They are of marked originality both in design and in technique. The bookplate is an excellent problem for high school students to tackle.

COSTUME DESIGN. In this new and rapidly growing phase of art instruction, the best of source material is desirable. Pupils who design their own dresses want them to look stylish as well as original. The SCHOOL ARTS MAGAZINE is happy to announce that it is now able to

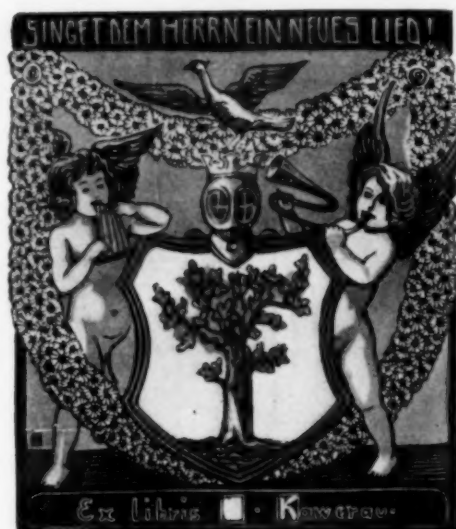
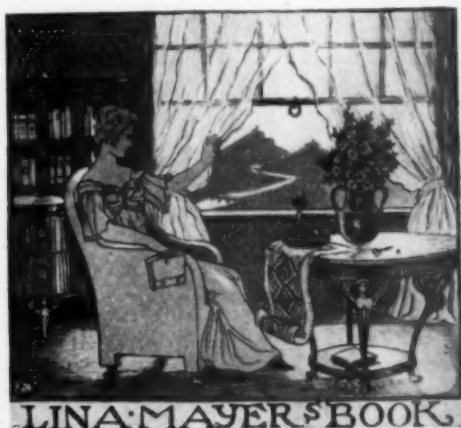


PLATE XXVII. FOUR BOOK PLATES, DESIGNED AND ENGRAVED ON WOOD FOR PRINTING IN COLORS. BY FRITZ ENDELL.

furnish helpful material from a professional source. Through an arrangement with the designers of the celebrated May Manton Patterns, the most beautiful up-to-date costumes for young people will be furnished for our readers, well drawn and briefly described to be of the utmost possible value in teaching. Another practical advantage of this arrangement is that the patterns for any of these costumes may be had at a very low cost, as explained below.* The first installment of "Designs for Easily-made Garments for the School Miss," appears herewith:

*TO ORDER PATTERNS. Write your name and address plainly and send to us, enclosing 10 cents for each pattern wanted. Be sure to state number and size. Address School Arts Publishing Co., Pattern Department, 120 Boylston Street, Boston, Mass.



PLATE XXVIII. DESIGNS FOR EASILY MADE GARMENTS FOR THE SCHOOL MISS.

8645 JUMPER DRESS, 16 and 18 years. Girls will surely welcome this costume for it is essentially attractive and smart, and is especially well suited to their needs. The plaited skirt gives width after the newest and most approved manner, and the very novel over-b blouse forms mere straps at the front, while the deep belt includes pockets.

8809 MIDDY BLOUSE, with Basting Line and Added Seam Allowance, for Misses and Small Women, 16 and 18 years.

8715A SPORT SKIRT for Misses and Small Women, 16 and 18 years. The Middy Blouse that is smocked in place of being gathered and which is supplied with ample pockets, makes one of the most fashionable and simple garments of the season.



PLATE XXIX. THE LATEST MAY MANTON PATTERNS AVAILABLE FOR SCHOOL USE.

8727 MIDDY BLOUSE for Misses and Small Women, 16 and 18 years. The belted middy is a new one of the season. Here it is made of white linen with trimming of awning stripes.

8745 LONG WAISTED GOWN for Misses and Small Women, 16 and 18 years. Here is a girl's dress eminently picturesque in its lines and cut, that is finished with demure collar and cuffs which seem to belong to the Quaker maiden in her plain attire.

8812 GIRL'S MIDDY DRESS, with Basting Line and Added Seam Allowance, 8 to 14 years. Middy frocks are always desirable for the school girls. This one is made with an applied yoke and with the dropped sleeves that are becoming and at the same time simplify labor.

8773 TUB DRESS, 6 to 10 years. It is very simple and easy to make and since the pattern gives both basting line and the seam allowance, cutting is much simplified. The plain bodice combined with the full skirt makes a notable feature of the winter fashions.

8736 PRINCESS SLIP for Misses and Small Women, 16 and 18 years. Here is a new garment that can be used as an under garment only or as a slip to be worn beneath transparent frocks.

8791 GIRL'S DRESS, with Basting Line and Added Seam Allowance, 6, 8 and 10 years. This smart little frock gives just a suggestion of the Norfolk idea that is so fashionable this winter.

8754 GIRL'S DRESS, with or without yoke, 8 to 14 years. Plaited skirts are always becoming to girls. The blouse that completes the dress is a very simple one, closed at the back, yet with a little chemisette effect at the front that is new and exceedingly smart.

8731 DRESS WITH THREE-PIECE SKIRT for Misses and Small Women, 16 and 18 years. Here is a very charming little dress that is exceedingly smart, yet so simple that it will make an especial appeal to college and to boarding school girls.

8726 DRESS WITH BOLERO EFFECT for Misses and Small Women, 16 and 18 years. With closing at center or at left of front, with stock or flaring collar. The model is an excellent one for many uses and is extremely simple and easy to make.

8763 ONE-PIECE DRESS for Misses and Small Women, 16 and 18 years. Here is one of the newest and smartest frocks to have appeared. It is made in what we know as one-piece style, that is, as a complete garment, closed invisibly at the left of the front.

8742 ONE-PIECE DRESS for Misses and Small Women, 16 and 18 years. Girls who are on the outlook for something really new, will find this dress exactly suited to their needs. It is made with bodice and skirt in one.

8740 GIRL'S MIDDY COSTUME, to be shirred or smoked, 10 to 14 years. This midddy can be either smoked or gathered. In either case it is a very pretty and becoming little garment.

8789 MIDDY COSTUME with Basting Line and Added Seam Allowance for Misses and Small Women, 16 and 18 years. The favorite midddy costumes are always in demand for young girls. This one shows the new pointed yoke on the skirt, with a pointed yoke also on the blouse.

8783 ONE-PIECE DRESS, with Basting Line and Added Seam Allowance, for Misses and Small Women, 16 and 18 years. Here is a one-piece frock that will surely appeal to young girls. As it is shown here, it is made with a yoke and with trimming tabs below, but if for any reason long lines are to be preferred the yoke can be omitted.

8765 ENVELOPE CHEMISE for Misses and Small Women, 16 and 18 years. Young girls are sure to be interested in this design for they are apt to be on the outlook for dainty under garments that can be easily made.

8768 ONE-PIECE DRESS for Misses and Small Women, 16 and 18 years. The one-piece frock or the dress made with bodice and skirt joined by means of a belt, makes a notable feature of the winter fashions.

8807 TUNIC SKIRT with Basting Line and Added Seam Allowance for Misses and Small Women, 16 and 18 years.

8634 GATHERED BLOUSE for Misses and Small Women, 16 and 18 years. Here is one of the prettiest and smartest dancing frocks that the season has to offer.

8724 EMPIRE NEGLIGEE for Misses and Small Women, 16 and 18 years. Here is a negligee that is at once graceful and absolutely simple. As it is shown here it is a very attractive garment for general wear.

MAT MANTON.

FINE NEEDLEWORK. "After all," said Emerson, "there is nothing quite so elegant as to serve one's self." High school pupils are beginning to discover this, as the accompanying letter, received with material reproduced as Plate XXX will prove. This comes from the Masten Park High School, Buffalo, N. Y. The letter is full of suggestion to the alert teacher.

These examples of needlework are by-products of the Class in Design, through which the girls expressed themselves in material near at hand. The units used were obtained by applying the principles of order in arranging line, spot, and area, either abstract or derived from flower or insect; and also, by breaking up geometric forms into spaces, following closely the principles of balance, unity, rhythm and harmony.

The application has been made to problems in daily life, simple wearing apparel, and household articles. These are but the beginning of a plan for the working out of problems relating to home decoration. Believing interest to be a potent factor of success in class work, many problems were centered about a little stone house that I am reclaiming and these were presented to the class for solution. Rag rugs, braided and woven, offered good opportunities for developing color schemes. Harmony between wall and floor coverings was established by twisting a strand of material of the tone of the walls with the hit-and-miss strand before weaving. Table runners were planned, covers for dressers, towels for the guest room, curtains for the small windows, and a cover for the "cricket on the hearth."

Co-ordinate with this is a course for the boys. An old black settle is to be stencilled and a shovel made for the fire-place. There have been designed cabinets for the kitchen, a corner-cupboard for the living-room, a knocker for the door, trellises for the rose-bushes, a gate with its hinges, and a commodious feed hopper for chickens. Some of the boys are to enter agricultural courses in college. These boys are now planning on paper the home garden, locating vegetable beds, fruit trees, shrubs, and flowers, in an orderly style that can be followed out. As the work of the boys progresses, photographs of results will be taken by the boys themselves.

ANNA MARGARET MAEDER.

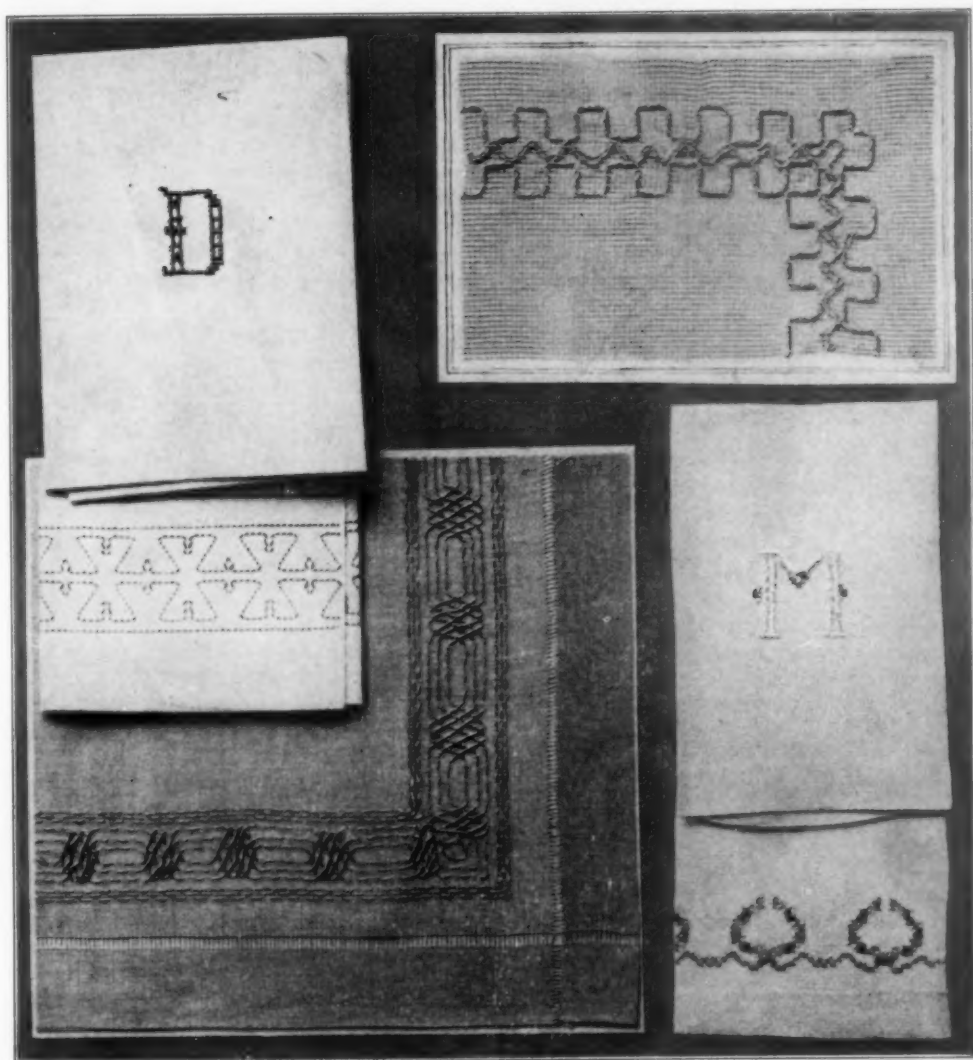


PLATE XXX. EMBROIDERY BY PUPILS OF THE MASTEN PARK HIGH SCHOOL, BUFFALO, N. Y.

Such work as this is helping to give reality to high school courses, and to change the opinion so widely held by high school students that the only really important activities are athletics and social functions.

FINE JEWELRY. Jewelry making is increasingly popular as a high school art-craft. Here again the reference material cannot be too good. Through the generous co-operation of Mr. James H. Winn, of Chicago, a master in this realm, we are able to show in Plate XXXI sixteen examples of his own work. Mr. Winn's work has won prizes and medals, and so wide a recognition for excellence, that in the plebiscite conducted by a Committee of the American Federation of Art in 1913 to discover the very best American Art and handicraft the verdict was "Any jewelry by J. H. Winn."

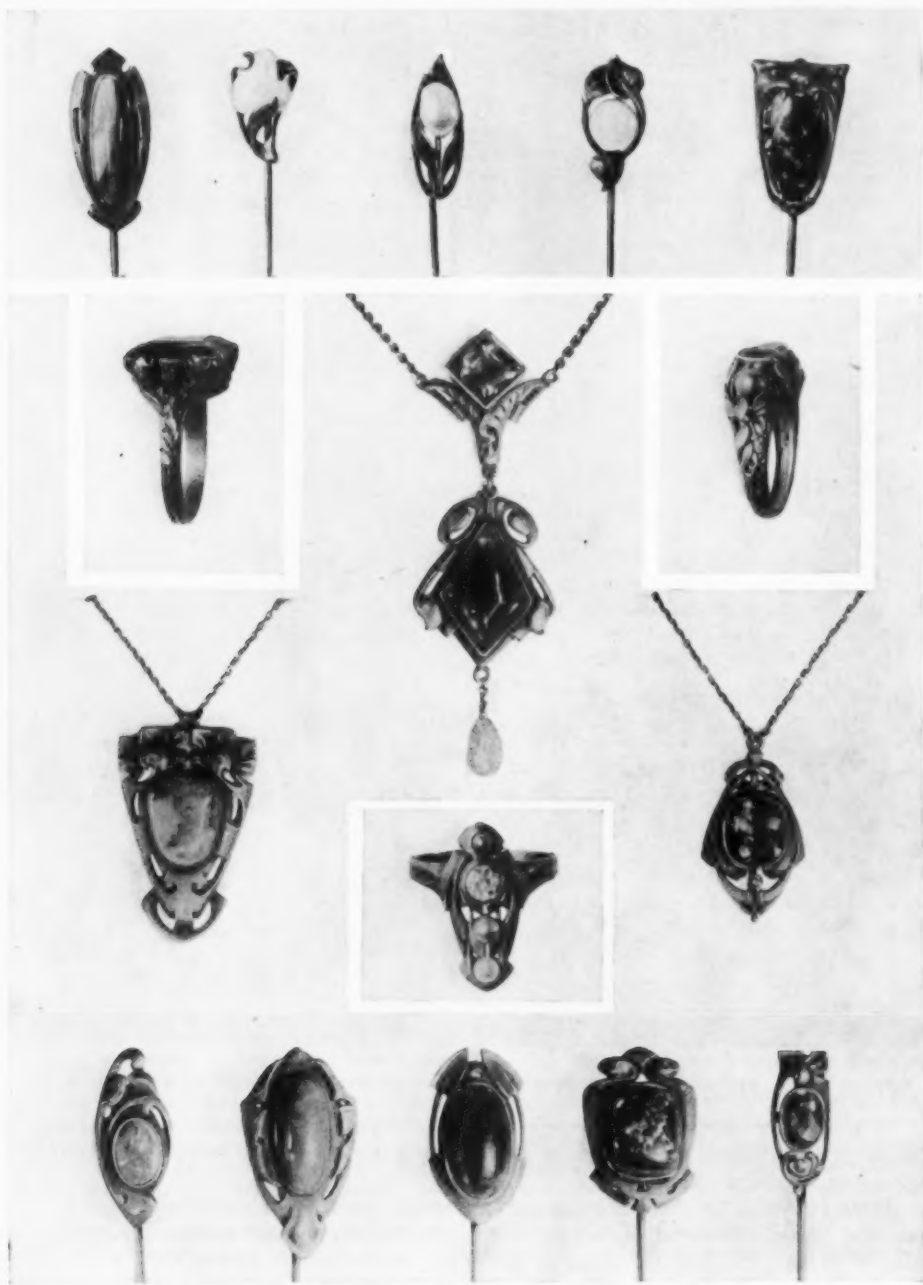


PLATE XXXI. DESIGNS FOR HANDWROUGHT JEWELRY BY
JAMES H. WINN, FINE ARTS BUILDING, CHICAGO, ILLINOIS.

Outlines To Help In Teaching

TO discover the best and spread it abroad, has been from the first the aim of The School Arts Magazine. But the best cannot always be found, in so vast a field as that over which our readers are distributed, even by searching diligently for it. It often comes to the office by mail from some teacher who has been helped by the magazine and wishes to do something to help others in return. Invoices of this kind come with increasing frequency, and are ever welcome. They include accounts of successful lessons, samples of school work, outlines for teaching, courses of study, newspaper reports, and school publications. All such matter is invaluable. Without it the magazine could not achieve its aim. Its editors and publishers hope to see it become ever more completely the medium of exchange for the ideas and ideals of earnest and generous workers everywhere.

This month, we are reprinting three outlines of widely diverse character.

(I) A COURSE IN MECHANICAL DRAWING

Reprinted from A Course of Study in Manual Training prepared by Frank H. Shepherd, Assistant Professor of Industrial Education, and issued by the Oregon Agricultural College Extension Service (Series IX, No. 1), R. D. Hetzel, Director.

Mechanical drawing is a fundamental principle of all shop work. It is an essential prerequisite to thorough training in shop courses in the school or efficient work in the industrial vocations. It bears the same relation to many of the trades that reading bears toward a liberal education.

Mechanical drawing should be a prerequisite or at least a parallel course for all shop courses and must closely correlate with all shop projects.

The workman who builds a table, dresser, house, barn, engine, lathe, or any other project, obtains the necessary information regarding the size, shape, and details of construction from different projections or views of the object to be made. These views are called working drawings.

The words "mechanical drawing" at once bring to the mind a drawing made by or with the help of mechanical devices, such as a T-square, triangles, compasses, etc. For that reason shop drawing, projection drawing, machine drafting, architectural drafting, and all related phases of drawing, are considered under the head of mechanical drawing.

DESIGN

On every hand you see objects that have been made for some definite purpose; book end, dog house, hammer, lathe, band saw,

forge, dwelling house. These things have been in existence and common use so long, "the mind of man runneth not to the contrary." You never pause to think that each and all of these present-day conveniences are the result of plans or designs worked out by some person ages ago to meet some of his requirements for protection, comfort, and pleasure.

We may see an Indian basket-maker working out some intricate pattern with her basket-weaving material, and we may know that she never made a drawing on paper to express her conception of the particular symbol she is weaving. But the expression of her thought in the material of her basket weaving is a design.

The word "design," traced back to its derivation, means to mark out for a purpose.

In our study of design we must try to apply certain principles or laws that govern artistic expression of all kinds. Whether we work in wood, metal, clay, or textiles, we must strive to produce articles of beauty as well as of utility. We are to work out designs under two general heads (a) constructive, as plans for book end, pedestal, piano bench, house, etc.; (b) decorative, as carved or inlaid work on our book end, turned legs, or ties for our piano bench, etc. Through all our work in design the media of expression and the purpose for which the project is intended must be the first consideration.

MECHANICAL DRAWING 1. (Paper 12" x 18").

1. *Parallel Lines in Pencil* (1 plate).
2. *Geometrical Problems*. (2 plates—6 selected problems to the plate).

Plate I.

- a. Bisect a straight line, or an arc of a circle.
- b. Erect a perpendicular to a given line at a given point in the line.
- c. Draw a perpendicular to a given line from a point outside the line.
- d. Erect a perpendicular to a given line at its end.
- e. Construct an equilateral triangle on a given base.
- f. Construct a square on a given base.

Plate II.

- a. Bisect a given angle.
- b. Construct a triangle having given its sides.
- c. Inscribe a regular hexagon within a given circle.
- d. Inscribe a regular pentagon within a given circle.
- e. Draw an ellipse, its axis being given.
- f. Draw upon given axis an approximate ellipse.

3. *Orthographic Projection* (3 plates—4 selected problems to the plate).

Plate I.

- a. Make drawing of three views of a line perpendicular to H.
- b. Make drawing of three views of a line perpendicular to V.
- c. Make drawing of three views of a line parallel with V, slanting downward to the right at 30 degrees to H.
- d. Make drawing of a line parallel with H, slanting back toward the right at 60 degrees from V.

Plate II.

- a. Draw three views of a square prism standing vertically.
- b. Draw three views of a vertical hexagonal prism.
- c. Draw three views of a cylindrical object standing vertically.
- d. Draw three views of a circular cone standing vertically.

Plate III.

- a. Draw three views of a squared pyramid standing vertically.
- b. Draw three views of a hexagonal pyramid standing vertically.
- c. Draw three views of a frustum of a circular cone.
- d. Draw three views of a frustum of a square pyramid.

4. *Developments* (2 plates—4 selected problems to the plate).

Plate I.

- a. Develop the surface of a cylinder.
- b. Make a pattern for a tin cup.
- c. Develop the surface of a cone.
- d. Make a pattern for a lamp shade.

Plate II.

- a. Draw the top and front views and the developed surface of a hexagonal prism cut by a plane at 45 degrees with its axis.
- b. Draw the top and front views and the developed surface of a cylinder cut by a plane at 45 degrees with its axis.
- c. Make a pattern for a milk can with cover.
- d. Draw the views and the developed surface of a square pyramid standing vertically, the sides of the base making angles of 45 degrees with V. The pyramid is cut by a plane oblique to its axis. Show the true shape of the section.

5. *Solids Cut by Planes*. (1 plate—4 selected problems to the plate.)

Plate I.

- a. Draw a longitudinal section of a hollow cylinder cut by a plane coinciding with its axis.
- b. Draw a transverse section of a hollow cylinder cut by a plane perpendicular to its axis.
- c. Draw the front and end views of an oil-stove, and show a transverse section.
- d. Draw the front and end views of a screw driver, with a longitudinal section.

6 *Intersections.* (3 plates—2 problems to the plate.)

Plate I.

- a. Draw the intersection of a square prism pierced by a cylinder.
- b. Draw the intersection of a cone pierced by a hexagonal prism.

Plate II.

- a. Draw the intersection of a square pyramid pierced by a cylinder.
- b. Draw the intersection of a hexagonal and a triangular prism.

Plate III.

- a. Draw the intersection of an oblique and a vertical hexagonal prism.
- b. Draw the intersection of a vertical cone pierced by a triangular prism.

7. *Machine Details.* (4 plates—2 problems to the plate.)

Plate I.

- a. Draw a helix of one revolution about a cylinder.
- b. Make a drawing of a coil spring which is to be made of round material.

Plate II.

- a. Make drawings representing the actual helical curves of a Sharp V-thread, and a U. S. Standard thread.
- b. Make drawings representing the actual helical curves of a Square thread and an Acme Standard thread.

Plate III.

- a. Draw three views of a bolt having an hexagonal head with a spherical top.
- b. Make a drawing of four machine screws. Round head, flat head, and flat and oval fillister head.

Plate IV.

- a. Make a working drawing of a face plate.
- b. Make a working drawing of an iron clamp.

8. *Lettering.* (2 plates.)

Plate I.

- a. Upper and lower case inclined Gothic letters, figures, and fractions.

Plate II.

- b. Upper and lower case inclined Gothic as applied to titles and dimensioning.

9. *Review.*

Practise inking of plates already made.

MECHANICAL DRAWING AND DESIGN 1a (Paper 9" x 12").

1. *Working Drawings.* (3 plates—1 problem to the plate.)

Plate I. a. Working drawing of necktie rack.

Plate II. a. Working drawing of footstool.

Plate III. a. Working drawing of tabor.

2. *Isometric Drawings* (2 plates.)

Plate I. a. Isometric drawing of cube.

b. Isometric drawing of cylinder.

Plate II a. Isometric drawing of an oblique timber framed into horizontal timber.

3. *Perspective Drawings* (2 plates.)

Plate I. a. Footstool.

Plate II. a. Dog House.

4. *Tracing and Blueprinting.*

5. *Design.* (See the note on design at the beginning of this outline).

a. History and theory.

Assigned readings and lectures.

b. Application.

I. Study of masses.

Suggested problems: a. Book end. b. Pedestal. c. Piano bench.

II. Study of lines. (Rhythm, Balance, and Harmony.) Suggested problems: a. Book end. b. Pedestal. c. Piano bench.

III. Study of areas. (Rhythm, Balance and Harmony.) Suggested problems: a. Book end. b. Pedestal. c. Piano bench.

ARCHITECTURAL DRAFTING AND DESIGN II. (Paper cut to suit the drawing.)

I. *Study of Buildings.*

Lectures and assigned readings on: a. Use. b. Materials.

II. *Types of Buildings.*

Lectures and assigned readings.

Visits for inspection—reports.

a. Construction.

III. *Drawing Plans.*

a. Miniature House (5 plates) 1. Floor plan. 2. Front elevation. 3. Side ele-

OUTLINES TO HELP IN TEACHING

- vation. 4. Roof plan. 5. Perspective sketch.
- b. One-story Cottage. (7 plates.) 1. Floor plan. a. Essential features. 1. Kitchen. 2. Bedroom. 3. Dining room. 4. Living room. 5. Bathroom. 6. Hall. 7. Pantry. 8. Closets. 2. Beauty of exterior. a. Types of roofs. b. Porches. c. Openings. 1. Doors. 2. Windows. 3. Front elevation. 4. Side elevation. 5. Framing floor plan. 6. Framing roof plan. 7. Framing front elevation. 8. Framing side elevation. 9. Specifications. 10. Review by inking in and lettering drawings of one-story cottage.

ARCHITECTURAL DRAFTING AND DESIGN IIa.

I. Drawing Plans.

- a. Two-story Building (29 plates.)
1. First-floor plan. 2. Second-floor plan.
 3. Cellar plan. 4. Front elevation.
 5. South elevation. 6. North elevation.
 7. Rear elevation. 8. Vertical section.
 9. Framing first floor. 10. Framing second floor. 11. Framing side elevation. 12. Chimney construction. 13. Details. a. Section through water table. b. Section through cornice. c. Section through porch. d. Details of window frame. e. Details of window. f. Details of door frame. 14. Specifications. 15. Perspective drawing.

(II) FLAG DAYS

Reprinted from the Report of the School Committee, Town of Montague, Mass.

The School Committee has appointed the following list of flag days. On the days designated the flags on all the schoolhouses in town are to fly, and special instruction upon the event commemorated is to be given.

Jan. 1.	Emancipation Proclamation	1863
Feb. 12.	Lincoln's Birthday	1809
Feb. 22.	Washington's Birthday	1732
Mar. 17.	Evacuation of Boston by British	1776
Apr. 9.	Lee's Surrender	1865
Apr. 19.	Battle of Lexington	1775
May 18.	Hague Peace Conference	1889
May 13.	Founding of Jamestown	1607
June 13.	United States Flag adopted	1777
June 17.	Battle of Bunker Hill	1775
July 4.	Declaration of Independence	1776
Sept. 3.	Treaty of Paris	1782
Sept. 17.	U. S. Constitution adopted	1787
Oct. 19.	Surrender of Cornwallis at Yorktown	1781
Dec. 16.	Boston Tea Party	1773
Dec. 21.	Landing of Pilgrims	1620

Also Labor Day, Inauguration of the President of the United States, and Governor of your state. Opening and closing days of term and other days as directed.

(III) AN OUTLINE OF RESULTS

From an Outline for Art Education and Industrial Training in the Wilmington Public Schools, prepared by Ronald F. Davis, Director of Manual Arts, and published by the Board of Education, Wilmington, Delaware, 1914.

At the end of the year specified the results tabulated should be apparent:

OUTLINES TO HELP IN TEACHING

THIRD YEAR.

1. Ability to represent darks and lights in common objects and nature studies.
2. Ability to handle brush freely and to know the proper use of the water color box. How to mix the secondary colors.
3. Ability to distinguish tints and shades.
4. Ability to recognise the six standard colors in their respective order.
5. Familiarity with all constructive material used in this grade. Ability to weave properly, and to make simple objects as designed on the outline.
6. Knowledge of the $\frac{1}{4}$ in. measurement.
7. Familiarity with the following terms, vertical, horizontal, oblique and the names of figures, previously studied.

FOURTH YEAR.

1. Ability to name and recognise all type solids studied this year.
2. Ability to draw the type solids in outline.
3. Familiarity with ellipses and foreshortened surfaces.
4. Knowledge of color mixing, and ability to represent nature studies with the brush.
5. Familiarity with the terms angle, ellipse, oval, diameter, obtuse angle, acute angle, right angle, hemisphere.
6. Ability to represent through pencil painting the general character of nature studies and objects.

FIFTH YEAR.

1. Ability to name and recognise all type solids studied this year.
2. Ability to represent the type solids and objects based on them in light and shade drawing.
3. Familiarity with foreshortened surfaces.
4. Ability to represent nature studies in color, with the brush.
5. Familiarity with the terms angle, ellipse, oval, diameter, diagonal, obtuse angle, acute angle, right angle, hemisphere, triangular prism, square plinth.

6. Ability to represent through pencil painting the general character of nature studies and objects. Ability to construct simple design units.

SIXTH YEAR.

1. Ability to express objects in light and shade through pencil painting, showing kinds of surfaces, solidity, etc.
2. Familiarity with all tints and shades made from the standard colors.
3. Ability to render nature studies, simple still life groups, flat and graded washes with the brush.
4. Some knowledge of good decoration. Proper framing and hanging of pictures.
5. Familiarity with all terms used in "results of the fifth year," and in addition, a knowledge of the principles of perspective.

SEVENTH AND EIGHTH YEARS.

1. Ability to draw common objects in perspective. Single objects or groups.
2. Power to represent solidity of objects by expressing light and shade.
3. A thorough knowledge of the mixing of all colors previously studied. Ability to represent various washes.
4. Use of the 1-16 in. measurement.
5. Familiarity with all type solids. Ability to draw these from memory or from the objects themselves.
6. Power to appreciate the general laws of good taste, and a regard for the fitness of things.
7. Ability to express in careful technique various nature forms, showing close observation to growth and structure.
8. Ability to construct simple products of use.

The classes in drawing and in constructive work of the grammar schools are taught by special teachers, the systems being departmental in most cases. The entire work of these grades is closely connected with the High School courses.

Hitherto our mistake in all the arts of design has been to suppose that there is some incompatibility or inevitable conflict between artistic and mechanical or scientific or commercial abilities—that, in fact, art is one thing and commonsense another. But you cannot in the fine arts have art without commonsense or commonsense without art; and the result of our estrangement between the two is that we have neither.

A. CLUTTON BROCK.

Books To Help In Teaching

Literary taste was never formed by the flippant afternoon-callers of borrowed books, or by the shabby mental chaperons that one hires from the shelves of public libraries. If a book has anything worth saying to the soul, it clamors to be owned. It must always be companionably within handstretch. It must be the very same volume in which the message was first spoken. Another copy will not do; it loses something of memory. One looks for the old pencilings and turned down corners as one looks for the kindly, disfiguring wrinkles in the face of a familiar friend.

CONNINGSBY DAWSON.

A Born Leader

*INTERIOR DECORATION, the long-hoped-for book by Frank Alvah Parsons, President of the New York School of Fine and Applied Art, is just from the presses of Doubleday, Page & Co. It is a prepossessing volume of 284 large pages, with seventy full-page illustrations. Its aim is "to express simply the principles of color and form harmony in such a way that anyone, who desires to, may express with some degree of confidence his individual ideas." Coming from Mr. Parsons it is, of course, original and dynamic. "The house is but the externalized man; himself expressed in color, form, line, and texture. . . . The general public has not grasped the difference between a museum or department store collection of objects, and a room in which to live. . . . No one ever suspected . . . the amount of energy wasted by the American nation in useless counting, consciously and unconsciously, of spotted wall papers, spotted floor, and badly arranged decorative motifs on the wall . . . The problem of the modern house involves something more than merely providing a pretty, healthful, physically comfortable place to satisfy man's demand for shelter and rest . . . it furnishes the environment in which are born and nurtured the early impressions of those who are to set the taste standards in the generations that follow Letting one's feelings and imaginations be governed by his intelligence, the house will be sincere, consistent, and suited to the person associated with it and living in it. It can be in this way no better, and should be no worse, than the individual whose personal creation it is

Every house ever built was really a 'period' house." These sentences, selected almost at random, are characteristic. Whatever the subject, color, abstract principles, historic setting, or a Georgian type, the author's treatment of it is alluring. The plates with Mr. Parson's comments thereon, constitute in themselves an instructive and thoroughly enjoyable volume. The book deals with every phase of the subject, including all the important "Period Styles." It makes a half-dozen expensive books no longer a necessary part of the teacher's equipment; the gist of them is here, passed through the alembic of a brilliantly successful teacher's experience. The whole teaching profession owes Mr. Parsons a debt of gratitude for "Interior Decoration. Its Principles and Practice." The book will take its place at once at the head of the class. Price \$3.00 net.

A New Source in Design

*PROJECTIVE ORNAMENT is the title of a new book by Claude Bragdon, author of that delightful and surprising volume, "The Beautiful Necessity." Projective ornament is ornament made by projection from geometric elements. The source is not in plants but in mathematics. From the equilateral triangle, square, pentagon, and curves derived from number sequences, the author evolves fascinating designs recalling the work of the Moors but surpassing in ordered complexity their most intricate patterns. Nor does he leave his ornament in the air; he shows its application to windows, draperies, doors, gates, balustrades, posts, rugs, lanterns, porcelain, book covers, etc. The text is learned;

Books which promise to be of especial value to teachers of drawing and handicraft are starred () and added to the School Arts Library of Approved Books, which may be purchased from the School Arts Publishing Company.

some of the terms used are impressive—pentanedroid, hypertetrahedron, and icositetrahedroid, to say nothing of hypercube and tesseract; but the argument is conclusive, and the illustrations, pen-drawn by Mr. Bragdon himself, are of sparkling beauty. Toward the end of the book the author affirms: "The principles here set forth are eminently communicable and understandable. They present no difficulty, even to an intelligent child. Indeed, the fashioning and folding up of elementary geometrical solids is a kindergarten exercise. The great impediment to success in this field is a proud and sophisticated mind. . . . The world order is most perfectly embodied in mathematics. This fact is recognized in a practical way by the scientist. . . . it should be recognized by the artist."

Three Books on Pictures

*ITALIAN PAINTING is the subject of an authoritative volume by Alice Van Vecthen Brown assisted by William Rankin. Although the title reads "A Short History of Italian Painting," the Preface calls it "a guide to the study of Italian painting, sufficiently clear and detailed for the beginner and yet embodying the results of modern criticism." Reproductions of a hundred pictures supplement the concise, discriminating but readable text, which gives unmistakable evidence of intricate personal knowledge and warm appreciation of Renaissance work on the part of the author. Supplementary matter in the form of indices, book lists, explanatory notes, etc., give additional value to this admirable reference book. It is highly recommended by so distinguished an author as Mrs. Estelle M. Hurl. Price \$2.25 net.

*MASTERPIECES IN ART is the title of a new book on picture study, by William C. Casey, a teacher of experience in the grades and in high schools. Some forty paintings are considered, according to this orderly plan: (1)

an appropriate poetic quotation, (2) a story or interpretative introduction, (3) a plan for study, with ample notes and suggestions, (4) a lot of sensible questions about the picture, to direct observation, (5) a word about the artist. The author evidently likes pictures and loves children. He has produced a sensible, useful, and enjoyable book, put into good form by the A. Flanagan Company, Chicago. Price \$1.10 net.

WHAT PICTURES TO SEE IN AMERICA is another new and valuable book. In the Introduction the author, Lorinda Munson Bryant, says, "See America first! was never a wiser watchword than it is now, particularly as regards its treasures of art. Today it is possible to find in the museums of our various cities paintings that form a consecutive history from Giotto . . . to the modern masters of European and American art . . . It has been my purpose to act as a guide; pointing out to the hurried sight-seer a few of the masterpieces in each gallery, that these may serve as incentive to further." By wisely directed persistence the author has been able to gather and reproduce no less than 237 of the noteworthy paintings "from the length and breadth of this great country." The tour of the American galleries begins in Boston and includes in order New Haven, New York, Brooklyn, Philadelphia, Baltimore, Washington, Pittsburgh, Syracuse, Rochester, Buffalo, Toledo, Detroit, Muskegon, Chicago, Milwaukee, Minneapolis, Indianapolis, Cincinnati, New Orleans, Fort Worth, St. Louis, Sacramento, and San Francisco. Mrs. Bryant's comments are delightful and illuminating. To have the book along for reading in the galleries in the presence of the pictures themselves would be ideal; but to have all these treasures brought so completely by the magic of a book into one's own library is an experience well worth enjoying. Published by the John Lane Company. Price \$2.00 net.

The intelligent man is the useful man, and the education that makes the most intelligent man is surely the most useful education.

—PRESIDENT RICHMOND, UNION COLLEGE

Editorial Comment and News

THE SCHOOL AND THE WORLD

WHEN I was a boy the school calendar had scarcely a nodding acquaintance with the world calendar.

No matter what was happening outside, fall, winter, or spring, school just "kept."

We might be quiet in our seats, awe-struck with a fearsome northeaster that rubbed out the landscape and pounded at the windows and roared down the chimney like old Neptune himself, and made us wonder how we would ever get home, or we might be there not sitting still at all, just tingling with the call of the spring,—toads trilling, birds rollicking, the whole mad world bursting into bloom everywhere outside,—the school treadmill turned just the same, ever the same. A teacher touched or struck or banged a bell, according to habit, and the first class in spelling, or the second class in reading, or the third class in arithmetic, dragged itself to its crack on the floor and droned through its foreordained routine. Labor Day and Columbus Day had not been invented. Halloween was never mentioned. Thanksgiving and Christmas merely gave names to two short vacations. The great birthdays in February slipped by unnoticed. Easter was unknown. Tree Day, Bird Day, Patriots' Day, and Flag Day, were undreamed of. On the thirtieth day of May, I must admit, the schools were closed that we might march solemnly in line with soldiers to place flowers on the graves of other soldiers,

dead some ten years then, who had lost their lives in the Civil War; but aside from that melancholy exception the numb school trundled itself along monotonously with scarcely a suspicion that such a thing as the splendid and thrilling world was marching by its side.

How different it all is now! The school has come alive, it walks arm in arm with the world, and the two make the educational program. In the world things are happening all the time. The shining seasons come and go. History's moving picture machine runs day and night. Commerce takes no vacations. In the school devoted teachers are thinking all the time. Their one ambition is to help boys and girls to be the best possible men and women. As a consequence the modern educational program is a blend. It is life plus vision. The subject matter is furnished by the world; the treatment of that matter is determined by the school.

THE NEW SPIRIT

Ten years ago such an item as the following taken from the last report of H. W. Lull, Superintendent of Schools, Newport, R. I., was never found in a school report:

For Thanksgiving the pupils contributed to the *Sunshine Society* 41¾ barrels of food supplies and \$31.60. This result is a decided gain as compared with previous years.

Ten years ago such a school project as this letter describes was never undertaken, and the schoolroom atmosphere it transmits was non-existent:



A SECTION OF THE FRIEZE DESCRIBED IN THE LETTER BELOW.

MY DEAR MR. BAILEY:

I am sending you by parcel post some sections from our frieze which we used on the bottom of the stage curtain for the Christmas play. For sheer delight, for bold free work, for teaching some principles of design, we found it a success.

The end sought, namely, to make an effective decoration to be seen across a large room, decided all questions of size, materials and method. "To make it look well" the children readily saw that a certain uniformity of size and treatment was necessary. We used 9" x 12" white drawing paper, making the figures either 9" or 12". A few trials of niggling, uncertain drawings put up among others showed even the weakest pupils that the work required free, bold drawing with lines few and strong; color in flat tones; and masses of black and white.

The children drew dolls and toys in charcoal outline, getting the drawings in any way they could except by tracing,—that was too slow for such eager artists. Some of the work was done from the objects (and how well-beloved was such object drawing), some from memory, and some from pictures. They worked early and late, and even gladly practised brush drawing of ink lines since in their eyes the end sought was worthy of the means.

At last the figures were laid triumphantly on the floor at the foot of the curtain and arranged and re-arranged until the best order was found. In the middle was placed a Santa Claus about three feet high flanked by

tall toys to make the line transition between Santa and the border. Lastly, they were sewn onto the curtain. Later in the year we mounted them on long strips of ingrain wall-paper and used them on the exhibition.

A holiday border for the blackboard might be made in the same way only fitting it to the color scheme of the room. For instance, if the walls were tan, the twelve-inch figures might be of orange, black and white with accents of blue, and the nine-inch figures blue, black and white with accents of orange; if the walls are green-gray, red and green might be used in the same way. By using the sizes alternately there would be a repetition of size, color and value. If Santa is used in the middle, half the class should make figures facing toward the right and the other half toward the left.

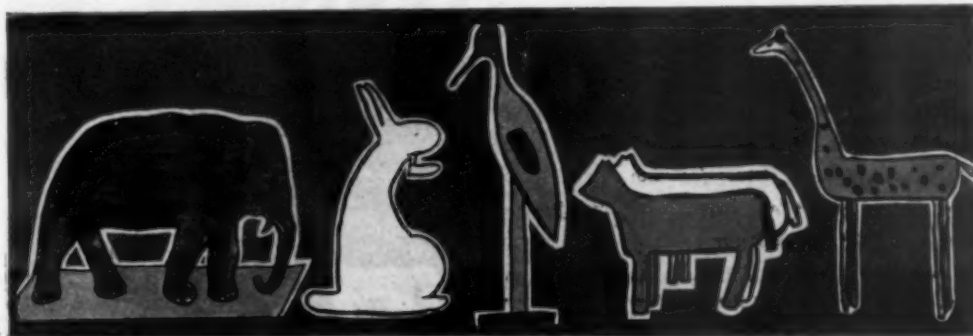
Throughout this work the relation of the teacher to the pupils should be that of a foreman in a shop where important work is carried on.

Yours truly,

ADELAIDE E. WENTWORTH.

THE NEW TASK

It was said of Lincoln that he made every occasion a great occasion. Could we but command the same magic how rich our school life would become. We would cease to be slaves to the daily



PART OF THE CHRISTMAS FRIEZE DESCRIBED ABOVE.

program, the electric clock, and the course of study. We would use all such things as

Stairs on which to climb
And live on even terms with time;
Whilst upper life the slender rill
Of human sense doth over fill.

We would see every day as a fresh revelation, a vision of the universe from a new point of view—as the globe on which we sail swings along through the stars. We would see every month in its place upon the glittering belt of the heavens. We would see every season as the ebb or flow of that mysterious tide of life which saturates the rolling earth. We would see human life with its toils, sports, endeavors, accidents, homes, congresses, wars, as a moving picture of infinite value for purposes of instruction. The whold august pageant would move in periscopic completeness every day before the eyes of our pupils, and by means of *it* we would teach the items printed in the course of study.

GENUINE CO-OPERATION

Never in the history of education has the world been so cordial to the school as now. Wherever a devoted teacher asks men and women for anything, in the name of the children, a generous response is assured. This number of *THE SCHOOL ARTS MAGAZINE* carries proof of this. In the September number of the *American Printer* appeared a set of zodiacal signs of unusual beauty, by Mr. F. G. Cooper. We wanted our readers to have them for use with their pupils. A letter to that magazine brought this response:

We have your letter of October 5th, in which you ask us to let you have the plate showing the signs of the zodiac that appeared in the September number of the *American Printer*. As the Marchbanks Press, 114 East

13th St., New York, owns this plate we are writing to Mr. Marchbanks sending a copy of your letter and asking him to forward the plate to you for the purpose mentioned. When using the plate, kindly give credit to the *Marchbanks Press*.

Thanking you for your interest, and with best wishes,
we are, Yours very truly,

THE AMERICAN PRINTER.

The very next day came this:

We have a note from Mr. Gress, Editor of the *American Printer*, regarding your using the "Signs of the Zodiac" drawing. We are mailing you an electro of these today. In using it kindly give credit to Mr. F. G. Cooper, the artist, and to the Marchbanks Press. We would like to see a copy of the magazine in which these are printed, and please return the electro after you have used it.

Truly yours,

H. E. MARCHBANKS.



Just reflect a moment on the spirit of these letters, in the light of such ancient wisdom as this: "He giveth twice who giveth in a trice"; "In honor preferring one another"; "Honor to whom honor is due."

Smith, Superintendent of Printing for the Keystone Type Foundry, Philadelphia, and told him what he wanted for the children. The insert appears in this number. Read this from one of the letters:



THE MERRIMAC GIRLS' JUNIOR AUDUBON CLASS.

The signs appear on the preceding page. How beautiful they are!

Again: We received at the office a handsome advertising pamphlet from the Keystone Type Foundry. It was full of well-drawn, captivating designs for borders, florets, and symbolic ornaments and illustrations appropriate for Christmas. We coveted them for the use of school children. We made up a four-paged dummy, by clipping and pasting, to show just what we would like, and Mr. Davis went to see Mr.

While we do not believe that we shall receive any direct returns from this, we are pleased to co-operate when we feel that it will be of some value or benefit to the student whose mind is being formed. We want to co-operate as much as possible with anyone who has the betterment of the printing craft in mind. Thanking you for your courtesy in the matter,

Cordially yours,

C. W. SMITH.

Could anything be finer as a manifestation of the Twentieth Century Spirit? And could better source material be found for children to make use of in designing Christmas decorations or for

school presses to make use of in Christmas printing?²

In addition to these pages we have inserted through the courtesy of *Printing Art* a four-color plate printed by the boys of the Elm Vocational School, Buffalo, N. Y., under the direction of Mr. Wm. B. Kamprath, Principal, who writes: "Our boys have had one glorious month with the old man. The Christmas spirit is two months ahead of schedule here. I'm glad we've had this opportunity to co-operate, and I hope the prints are worth inserting."

And yet again: On page 303 is a picture of the Merrimac Girls Junior Audubon Class. It is printed from a block sent us from the headquarters of the National Association of Audubon Societies, New York City. With it came a letter and a circular telling what the Society will do to help a teacher who wishes her pupils to take an interest in the wild birds. Send to Mr. T. Gilbert Pearson, 1974 Broadway, New York, and see for yourself what generous co-operation any teacher may have for the asking.

Ah, it's good to be alive these days, and to teach drawing and handicraft these days, when the old dry-as-dust methods, and the old dead-as-a-door-nail problems are tabooed; and when everybody wants to help to make the next generation more efficient.

A closer link betwixt us and the crowning race
Of those that, eye to eye, shall look
On knowledge; under whose command
Is Earth and earth, and in their hand
Is nature like an open book.

THE METROPOLITAN MUSEUM of Art, New York City, is a leader in this matter of co-operation with the school. The September Bulletin of The Metropolitan Museum of Art was almost entirely devoted to the subject. The following courses of lectures are announced for this winter and spring:

For Members of the Museum. Six illustrated lectures on the Italian Painters as Decorators. Miss Edith R. Abbot, Museum Instructor. Class Room. Fridays, 11 a. m., beginning January 7th.

For Children of Members. Four illustrated lectures. The Museum Instructors. Lecture Hall. Saturdays, 11 a. m., January 8, 22, February 5, 19.

For Teachers, and for others on request. Six illustrated lectures on Italian Painting and Sculpture of the Renaissance. Miss Edith R. Abbot, Museum Instructor. Class Room. Wednesdays, 4 p. m., beginning October 13th.

For Teachers and for others on request. Five illustrated lectures on The Painting of the Northern Schools. Miss Edith R. Abbot, Museum Instructor. Class Room. Tuesdays, 4.15 p. m., beginning March 14th.

For Students of Art. Five lectures. Miss Cecilia Beaux, William M. Chase, Robert Henri, Bryson Burroughs, and Philip Hale. Museum Galleries. Saturdays in January and February, 8 p. m. Tickets will be required, and may be secured for single lectures or for the course, before December 10th, on application at the office of the art school attended.

For Salespeople, Buyers, and Designers. Four illustrated lectures. Lecture Hall. Saturdays in February, 8 p. m.

For the Blind. Two lectures—the definite dates to be announced later—illustrated with objects from the collections which may be handled. Class Room. Saturdays, 8 p. m.

For the Deaf. Two illustrated lectures. Miss Jane B. Walker. Class Room. Thursdays, 4 p. m., December 2 and February 3.

For Students of History in the City High Schools. Lecture Hall. Wednesdays, 4 p. m.

Dec. 1. Primitive Man: The Beginnings of Society. Mrs. Agnes L. Vaughan, Museum Instructor.

Dec. 8. Greece. Gisela M. A. Richter, Assistant Curator, Metropolitan Museum of Art.

Dec. 15. Middle Ages. Stella Rubenstein, Docteur de l'Université de Paris.

Jan. 12. Renaissance: Revival of Letters. Christian Gauss, Professor of Modern Languages, Princeton University.

Jan. 19. Renaissance: Painting and Sculpture. Frank J. Mather, Jr., Professor of Art, Princeton University.

Jan. 26. XVIIth Century: The State. Christian Gauss.

(Continued on page xviii)

²All the designs exhibited, and many others, are "in stock" and may be had promptly from the Keystone Type Foundry, at Philadelphia, New York, Boston, Chicago, Detroit, Atlanta, Kansas City, or San Francisco.

THE SCHOOL ARTS GUILD

MOTTO:

"I will try to make *this* piece of work my best"

AWARDS FOR SEPT. WORK

FIRST PRIZE: A Box of Nickel-plated Drawing Instruments and the Badge.
Marguerite L. Smith, H. S., Davenport, Ia.

SECOND PRIZE: A Box of Water Colors and the Badge.

Pauline L. Knipp, H. S., Urbana, Ill.
Helen B. Larned, VIII, Pittsburgh, Pa.
Irene Sigmund, VIII, Naperville, Ill.
Kenneth Storm, H. S., Lunenburg, Mass.
Roger Wilterding, VIII, Wausau, Wis.

THIRD PRIZE: A Miniature Masterpiece and a Badge of the Guild.

Martin Carlson, Geneva, Ill.
Carl Dahl, St. Charles, Ill.
Lola Louise Gates, VIII, Old Saybrook, Conn.
Vivian Haverty, VIII-A, Orange, Mass.
Ivan Layfield, H. S., Urbana, Ill.
Donald R. Lewis, VI-B, Marion, Ind.
Rose Olekrak, VII, Westfield, Mass.
Viola Peterson, VIII, Geneva, Ill.
George Willmott, VII, Hinsdale, N. H.
Austin Wirns, VII, La Mott, Pa.

FOURTH PRIZE: A Badge of the Guild.

Lillian Atkinson, VIII, Westfield, Mass.
Irvin Bentz, Naperville, Ill.
Stephen Berardinelli, V, Westerly, R. I.
Elwyn Brooks, VII, Saxton's River, Vt.
Alfred J. Cardall, Jr., VIII-A, Orange, Mass.
Lillian Clarke, VIII, West Groton, Mass.
Walter Cramer, VIII-A, Orange, Mass.
Edgar A. Deyo, IX, Athol, Mass.
Margaret Ellis, VII, Westfield, Mass.
Emma Eliche, VIII-B, Wausau, Wis.
Nellie E. Ernest, H. S., Urbana, Ill.
Emma Fields, VIII-B, Marion, Ind.
Alice Gidnay, VIII-A, Orange, Mass.
Dorothy Hanson, VI, Plainfield, N. J.
Leah Harden, VIII, Everett, Mass.
Walter Hodge, VI, Cromwell, Conn.
Helen Hammlar, VII-A, Wausau, Wis.
Evelyn Ruth Kenyon, VI, Geneva, Ill.
Josephine King, VIII-A, Orange, Mass.
Erick Lampela, VI-A, Calumet, Mich.
Martee Lawrence, VI, Bellows Falls, Vt.
Constance Love, H. S., Urbana, Ill.
Alice Lyon, VI, Wausau, Wis.
Margaret M. Mitchell, VI, Geneva, Ill.
Arthur Moore, VII, Boylston, Mass.
Evelyn Newton, VIII, Westerly, R. I.
Phillip G. Nystrous, IX, Orange, Mass.
Audrey Palmer, VIII, Poughkeepsie, N. Y.

Guild Prizes

THE SCHOOL ARTS MAGAZINE
HAS RESUMED OFFERING

Prizes for the Best School Work.

DURING THE MONTH OF DEC. 1915

the subject is decorations for calendars for the whole year and for individual months.

OPEN TO ALL GRADES

ONE FIRST PRIZE: One Set Frost & Adams Nickel-plated Drawing Instruments, No. 4445, and the Badge.

FIVE SECOND PRIZES: Each, One Frost & Adams Water Color Box, No. 2, and the Badge.

TEN THIRD PRIZES: Each, a Miniature Masterpiece in a Frame, and the Badge of the Guild.

TWENTY OR MORE FOURTH PRIZES: Each, a Badge of the Guild.

HONORABLE MENTION: Each, an "H" Badge.

The number of patrons of this Magazine has increased to such an extent that it is absolutely impossible for the editorial office to handle the work unless those who submit the drawings for the contests follow directions. Pupil's name, age, grade, school, and post office address must be on the back of every sheet submitted, otherwise no notice will be taken of the drawing. All drawings submitted for awards become the property of the School Arts Publishing Company, and will not be returned.

Specimens must be the original work of children. Send only the best work, never more than five specimens from a school. Send flat and unsealed. They should arrive not later than January 5. Prizes will be mailed two weeks after awards are published. Address all work to: The School Arts Guild, 120 Boylston Street, Boston, Mass. Awards will be announced in the March number.

School Arts Publishing Co.

120 Boylston St., Boston, Mass.

Gertrude Parker, VIII, West Groton, Mass.
 Marjorie Phillips, VII, Montgomery, Ill.
 Marie Rang, VIII, Naperville, Ill.
 May Skliba, VIII, Westfield, Mass.
 John Smolen, V, Westfield, Mass.
 Earle Spooner, VIII-B, Orange, Mass.
 Janet Terranova, V, Westerly, R. I.
 Edmen Walls, VI-A, Marion, Ind.
 Estelle Wiggert, VIII, Poughkeepsie, N. Y.
 Helen Watson, H. S., Davenport, Ia.

HONORABLE MENTION:

Marguerite Anthony, VIII, Poughkeepsie, N.Y.
 Eva Ardziejewicz, VII, West Deerfield, Mass.
 Willie Armstrong, VIII-B, Marion, Ind.
 Melvin Ashcroft, IV-A, Marion, Ind.
 Genevieve Baker, VIII-A, Marion, Ind.
 Esther Baughton, VII, Poughkeepsie, N. Y.
 Albert Bodendorf, VII, Westfield, Mass.
 Susie Bodendorf, IV, Westfield, Mass.
 Esther Alice Bruhahn, V, West Union, Ia.
 Amelia Boos, VIII, Poughkeepsie, N. Y.
 Elizabeth Bower, VIII, Poughkeepsie, N. Y.
 Evelyn Burnap, VIII, Lunenburg, Mass.
 Vivian Boutelle, V, West Groton, Mass.
 Ruth Burrage, VIII, Lunenburg, Mass.
 Sylvester Carter, VII, Provincetown, Mass.
 Agnes Caven, VIII, Poughkeepsie, N. Y.
 Mabel J. Clark, VII, Sunderland, Mass.
 Lena Chase, VI, Lunenburg, Mass.
 Josephine M. Coates, VIII-B, Wausau, Wis.
 George H. H. Collet, VIII, New Bedford, Mass.
 Mary Cottrell, IV, Westerly, R. I.
 Josephine Croci, VII, Westerly, R. I.
 Everett Curry, VI, DuBois, Pa.
 Antonia DePlacido, V, Westerly, R. I.
 William Derby, VI, Saxton's River, Vt.
 Charles Dodge, VIII, Bellows Falls, Vt.
 Francis Dow, V, Bellows Falls, Vt.
 John Downer, VIII, East Orange, N. J.
 Alfred Durant, IV, West Groton, Mass.
 Bertha Dutton, VIII, Cromwell, Conn.
 George Engelhardt, IX, Bradstreet, Mass.
 Jessie Falcon, VIII, Westfield, N. Y.
 Charles Fenno, Saxton's River, Vt.
 Ingrald Gesselman, VIII, Wausau, Wis.
 Anton Gicies, VI, St. Charles, Ill.
 Arthur Grey, VIII, Poughkeepsie, N. Y.
 Helen Grout, VII, Gill, Mass.
 Rou Guyer, VI-B, Marion, Ind.
 Mary Harrison, VI-B, Marion, Ind.
 Sarah E. Hemmings, V, East Northfield, Mass.
 Vera Heydon, IV, Naperville, Ill.
 Margaret Holzmman, VIII, Poughkeepsie, N.Y.
 Richard Huber, VII, East Northfield, Mass.
 Carleton Koyle, VIII, Naperville, Ill.
 Delmar Krothler, VIII, Naperville, Ill.
 Vercel Kelley, VIII, Westfield, N. Y.
 Elmer Kufulk, VIII-A, Wausau, Wis.
 Mary A. Lague, VII, New Bedford, Mass.
 Mildred Lattin, VIII, Westerly, R. I.
 Winnefred Ledwidge, VII, Westerly, R. I.
 Marie Lindberg, VI, Geneva, Ill.
 Lillian Lundgren, VII, St. Charles, Ill.
 Madelyne MacKay, VIII, South Deerfield, Mass.
 Ernest McLane, VIII, Cromwell, Conn.
 Eleanora Megerle, VIII, Cheltenham, Pa.
 Samuel Moore, VIII, Poughkeepsie, N. Y.
 Helen Movenzom, III, Westerly, R. I.
 Nellie Nartowiz, VI, North Hatfield, Mass.
 John Nelson, VII, Wausau, Wis.
 Helen Newell, VIII, Westfield, Mass.
 William Noid, V, Lunenburg, Mass.

Helen Nye, V, Westerly, R. I.
 Dorothy Pendleton, IV, Westerly, R. I.
 Raymond Pendleton, VIII, Westerly, R. I.
 Maryone Phillips, VII-B, Montgomery, Ill.
 Bertram Porter, VIII, Leyden, Mass.
 John Robinson, III, Westerly, R. I.
 Margaret Rodenbush, IV, Walpole, N. H.
 Charles Simonds, VI, Saxton's River, Vt.
 Harriet Slaney, VII, Needham, Mass.
 Nellie Sprague, VII, Bernardston, Mass.
 Lyle Spooner, VII-A, Orange, Mass.
 Nellie Sprague, VII, Bernardston, Mass.
 Grace Stenglein, IX, West Hatfield, Mass.
 Ruth Sunleaf, VIII, Geneva, Ill.
 Reba M. Talbot, VII, Westerly, R. I.
 Lillian Taylor, VIII, Westfield, N. Y.
 Frances Thomas, IX, Provincetown, Mass.
 Maurice Thommins, V, Westerly, R. I.
 Walter H. Thompson, VI, Saxton's River, Vt.
 Helga Torstensen, VII, Orange, Mass.
 Anna Toner, VII, So. Bethlehem, Pa.
 Louis Toskas, VI, Westerly, R. I.
 Dean Walsh, VIII, Hamilton, Ont.
 Amy Webb, VII, Needham, Mass.
 Alden West, VIII, Poughkeepsie, N. Y.
 Arthur Williams, VIII, Poughkeepsie, N. Y.
 Margaret Wilson, VIII, Bellows Falls, Vt.
 Victor Yeski, II, Bristol, Conn.
 Alice Wright, VIII, Westfield, N. Y.
 Guy Varney, VII-A, Orange, Mass.
 James F. Wright, VII-B, Marion, Ind.
 Harold F. Yates, VIII, Poughkeepsie, N. Y.

EDITORIAL COMMENT AND NEW

(Continued from page 304)

Arrangements have been made for the construction of a series of *Models to show Domestic Life* in the various historical periods, for use in connection with the study of the Museum collections by school children. The first of these miniature dwellings will be a reproduction of the Great Hall of Penshurst Castle, decorated, furnished, and peopled with fidelity to the period of its building.

The collection of *Lantern Slides*, which are lent to teachers and lecturers, now numbers about fifteen thousand.

Let other museums follow "each according to his several ability," this shining example. A good museum of art is no longer a miser!

FIELD WORK IN ART is recommended by a supervisor of extensive experience (name withheld) for every drawing teacher who can draw and talk at the same time. Use a three-folding easel, large sheets of manila paper, characcoal, chalk, and colored crayon, and a hand spraying machine for fixing the drawings. Tell and illustrate stories for children, have special talks for Halloween, Thanksgiving, and Christmas, give talks on Costume Design, Interior Decoration, Beautifying the Houselot, Picture Study, Beauty in Nature, etc. The Supervisor who recommends this has had great personal success in such work. Her spare time is engaged weeks in advance. Such work is

popular, helpful, and remunerative. "In the light of actual field work" she assures us, "hazy ideas become convictions and the vision that an art teacher may be of genuine value in a community becomes a near reality."

THE WESTERN REFERENCE AND BOND Association reports amazing growth in the business of its Department of Education. This may be due largely to its policy of never recommending a teacher unless asked to do so by some school official in charge. The Association has just purchased the Wyatt Industrial Agency of Houston, Texas. This gives it probably the largest list of teachers of vocational arts of any agency in the United States. Its permanent list of patrons includes more than two-thirds of the State Universities, Colleges, and Normal Schools, west of Chicago.

ROYAL B. FARNUM, State Inspector of Industrial Art for New York recently issued the following bulletin:

Results of the June examinations in Drawing have shown that there is a decided improvement throughout the State in Elementary Representation and Elementary Mechanical Drawing. Elementary Design has also improved as shown by the plates which, in a number of cases, were called for.

Intermediate drawing, however, offers less cause for praise. In fact the work is far from good and as a whole is below the average. The answer papers indicate, first, lack of understanding and knowledge of the principles of light and shade, and second, a complete surrender of good perspective.

The following suggestions are offered as remedies for weakened conditions, and as aids in all the art work.

- (a) That teachers submit examples of the work of their pupils to the Department for criticism, from time to time, perhaps once or twice during each term.
- (b) That the teachers make more use of the annual conferences for help in their own problems.
- (c) That the school libraries obtain a few good books which cover the various phases of elementary drawing and art topics.
- (d) That teachers exchange work with schools in other parts of the State, and thus hold small exhibits during the year.
- (e) That Sketch and Art Clubs be organized to advance the interest among students and teachers, and that their officers assume the responsibility of obtaining and arranging the exhibits.

Such groups may be called Camera Clubs, for the study of composition; Sketch Clubs for the development of talent in drawing; Craft Clubs for the promotion of Arts and Crafts; Civic Art Clubs for the improvement of the town, etc.

Through the awarding of ribbons, medals, or other prizes, much interest and profit may be gained.

POSTER STAMPS; are you interested in them? If so you would better become a member of the Art Stamp League of America, 500 Fifth Avenue, New York City. Your name, address, and 25 cents will do the trick, and put you in touch with a reliable source of information and supply.



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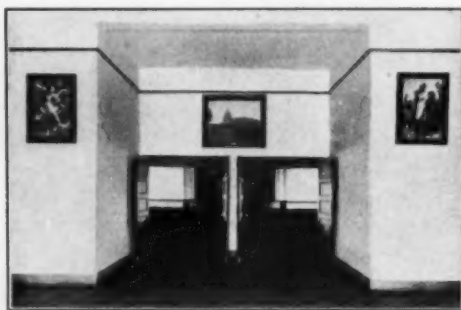


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PRATT INSTITUTE, always a leader, has organized this year, a class in Mural Painting, under the instruction of Mr. Will S. Taylor. The class is limited in number to students who by previous training are fully qualified to undertake this work. Mr. Taylor's decorations in the American Museum of Natural History, New York City, still in progress, and other projects on the program will afford opportunity for students to deal with the subject at first hand.

INDIAN LIFE is the subject of twelve water colors by Esther Hunt, reproduced and published by the Gerlach-Barklow Co. of Joliet, Ill., as a "Little Indian Series," one appropriate to each month in the year, as calendar mounts or advertising cards.

CHARLES A. WAGNER, Commissioner of Education for the State of Delaware, has recently issued a Course of Study for the Approved High Schools, that should be more widely known outside the State. In addition to well balanced courses of instruction, and wise suggestions in method, the pamphlet contains thoughtfully prepared lists of books and poems for reading and study during the four years' high school course. Let us hope that Dr. Wagner will soon give us as fine lists of pictures, works of sculpture, architectural masterpieces and musical compositions that every high school graduate should be familiar with.



LATROBE, PENNSYLVANIA, has a new high school building, at a total cost of \$160,000. Twenty-three large pictures adorn the main corridors on the first and second floors. There are also framed copies of Lincoln's Gettysburg Speech, and "What are you worth?" Most of the pictures were purchased, by classes who raised the funds, through Turner or Edson Art exhibits or entertainments. The large picture over the entrance to the auditorium, shown in the illustration, was presented by the Class of 1914. The baby grand piano in the auditorium was presented by the High School Alumni Association.

THE STICKNEY MEMORIAL School of Art of Pasadena, California, occupying a Memorial Building given by Miss Susan H. Stickney to the Pasadena Music and Art Association, is a lusty and promising institution, under the direction of C. P. Townsley, a well trained and experienced man. Five capable instructors, of diverse attainments but unanimous spirit, insure to the students not only thorough instruction but breadth of view.

FRANCIS W. PARKER SCHOOL, Chicago, has just issued its fourth annual volume describing "the results of experiments in carrying out certain fundamental principles of education." This valuable monograph, *Education through Concrete Experience—A Series of Illustrations*, is now ready for distribution. Price 35 cents per copy, by mail.

DIXON PENCIL COMPANY means to hundreds of Supervisors of Drawing, George H. Reed, and they will all be glad to know that a month's vacation in Maine this fall completely restored the youth of this genial and honest man. May his shadow never be less. Mr. Reed reports that fishing is good on the Maine coast, and that the business of the Dixon Company is better than ever, especially in Russia, France, England, and South America.

THE HANDICRAFT GUILD of Minneapolis issues a more attractive circular every year—a sign of health. Miss Ruth Raymond, formerly instructor in the Art Institute, the Chicago School of Applied and Normal Art, the Art Department, Chicago University, the Evanston Classical School, and the Chautauqua School of Arts and Crafts, is now Principal of the Guild's School of Design, Handicraft and Normal Art.

EXAMINATIONS continue to turn up surprising tubers! (1) "A picture suitable for schoolroom decoration is 'The Prima Donna.'" (2) "A conventionalized drawing is a drawing which is *quiet*, as a tree or a scroll." (3) "A working drawing is a drawing which is, or appears to be in motion."

PRANG CONSTRUCTION PAPERS,[†] of fine texture, good substance, pleasing tone, and in great variety, *do not fade*. This feature commends them especially for use at Christmas time in the making of pretty gifts.

EBERHARD FABER began making pencils in America in 1849. His manufacturing plant has increased in size and its products have maintained their position as a standard of quality ever since. "As good as a Faber" is a common remark in the trade. "How Eberhard Faber Pencils are Made" is an instructive pamphlet that may be had for the asking.